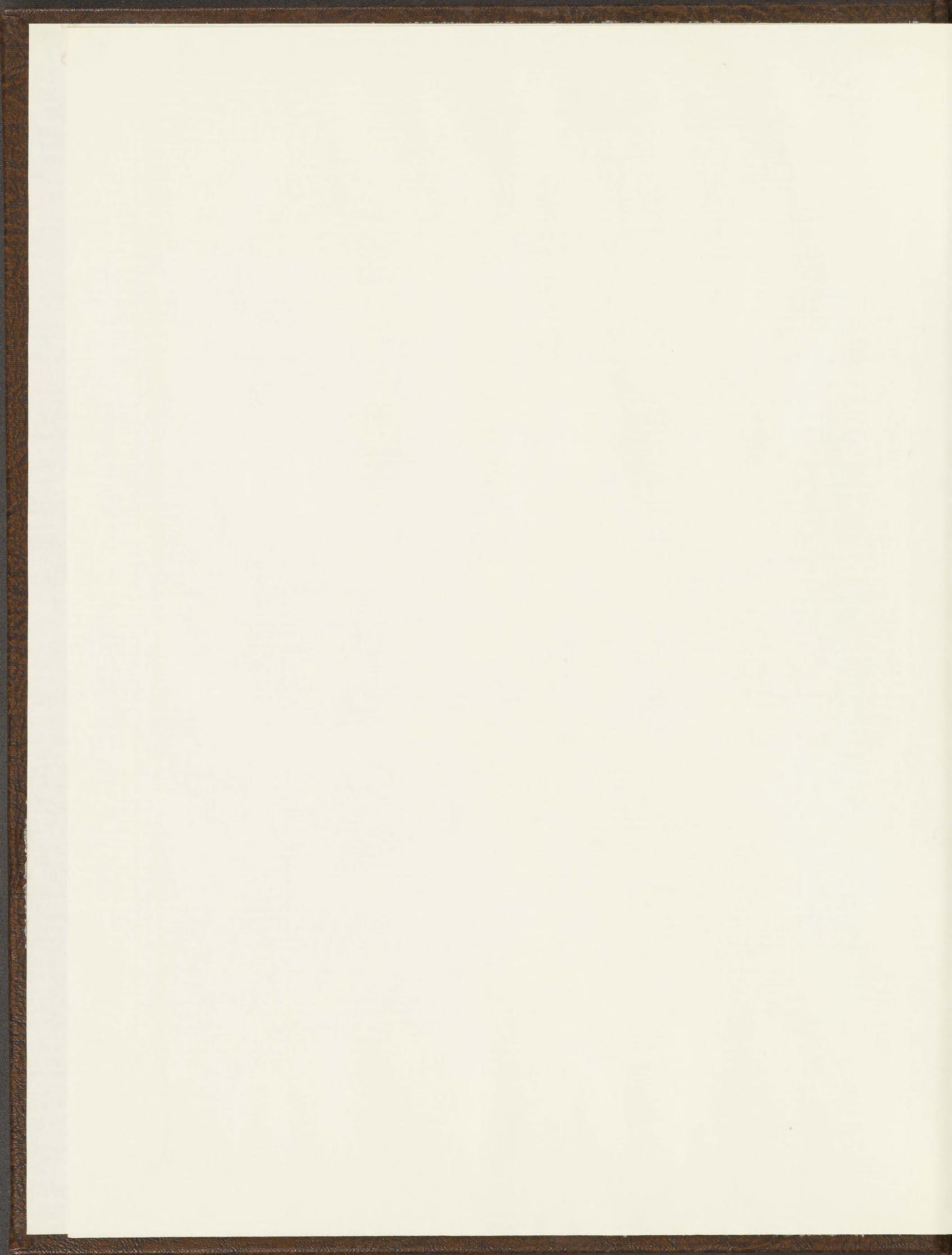


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Burlington Fine Arts Club



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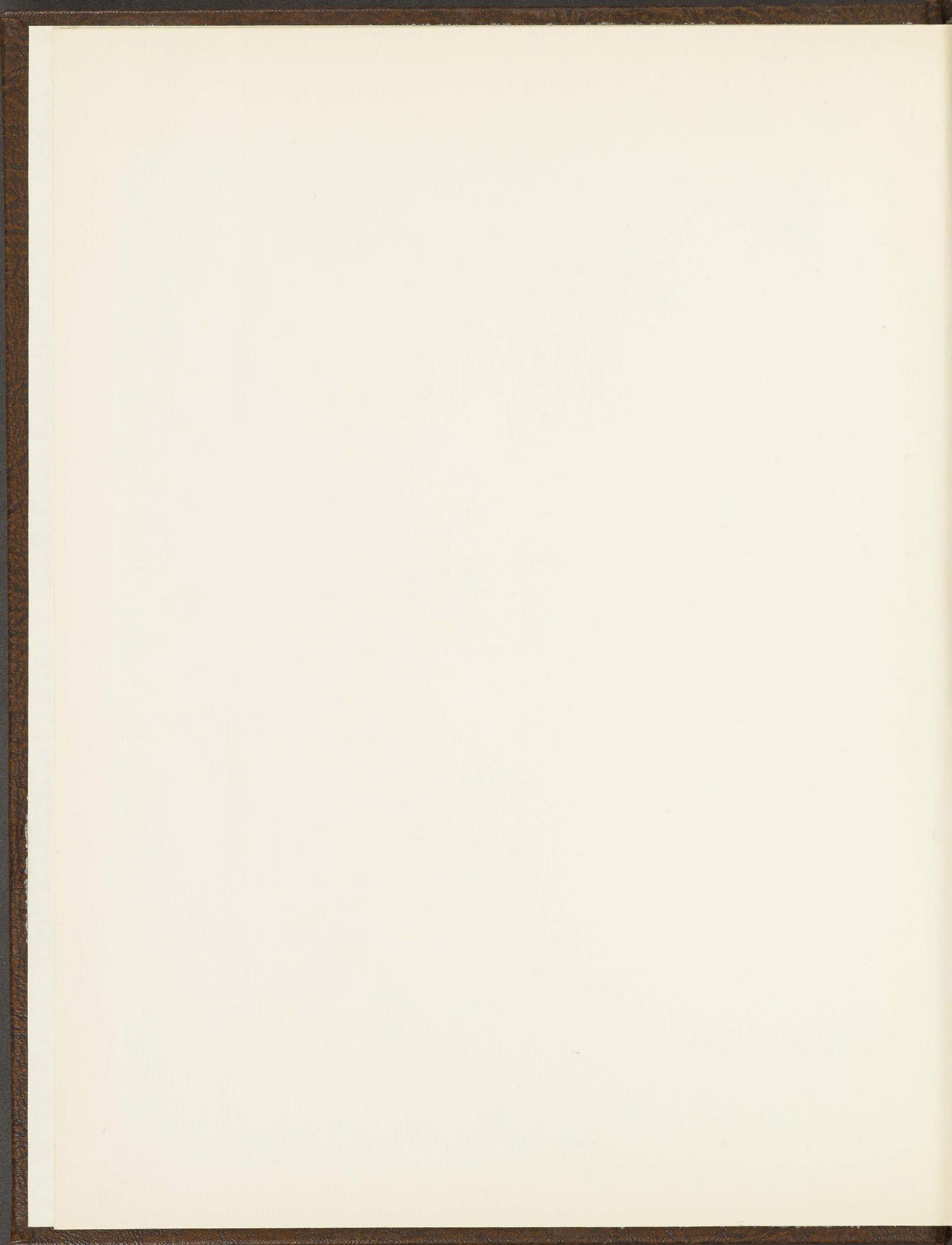
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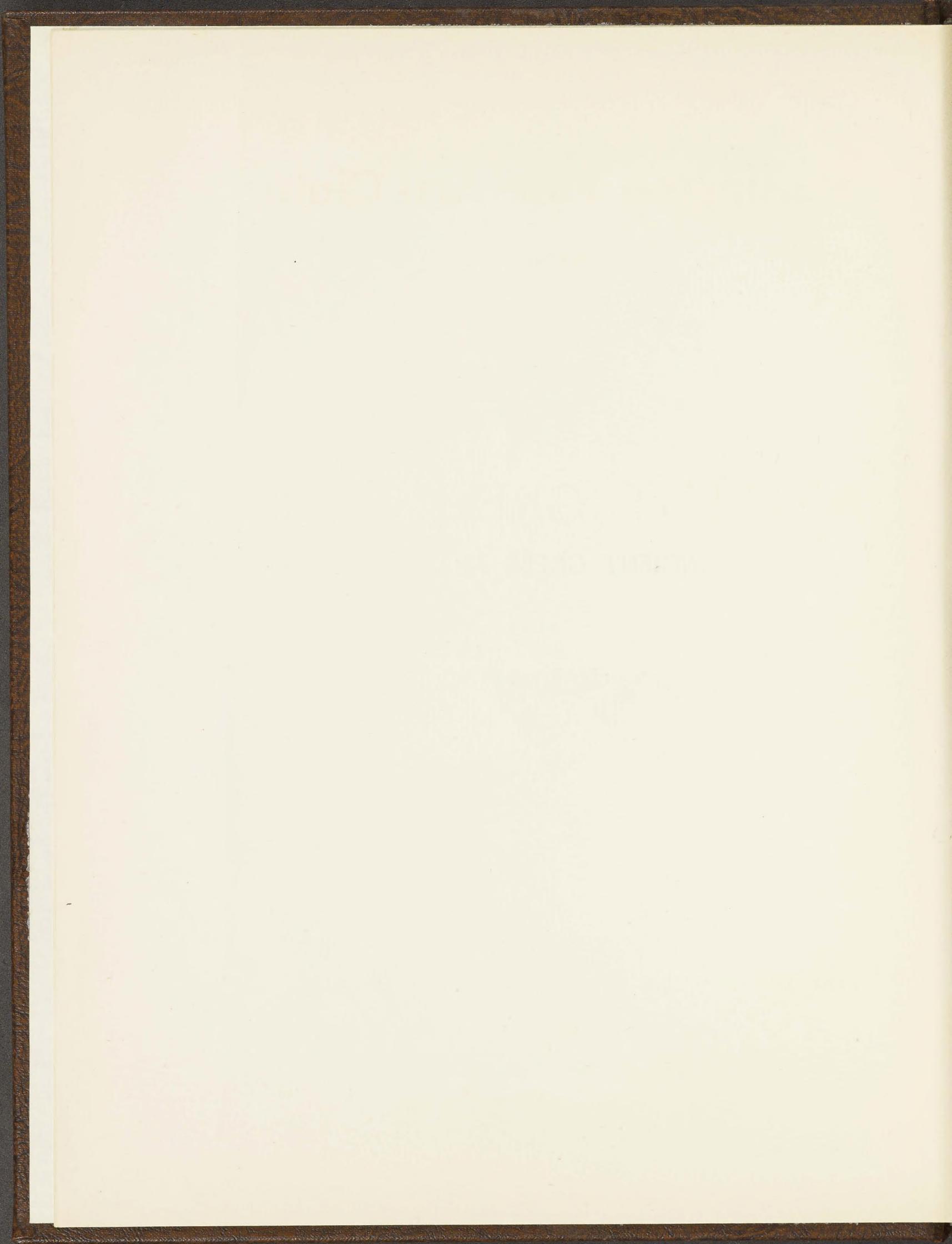
LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1903



ANCIENT GREEK ART



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III

# Burlington Fine Arts Club



## EXHIBITION

OF

## ANCIENT GREEK ART



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1903

[2nd issue; see p. 255]

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THE Committee desire to record their sense of obligation to  
MRS. ARTHUR STRONG, LL.D.,

without whose knowledge and energy this Loan Collection of  
Greek Art could not have been brought together, nor the  
difficulties of its installation surmounted.

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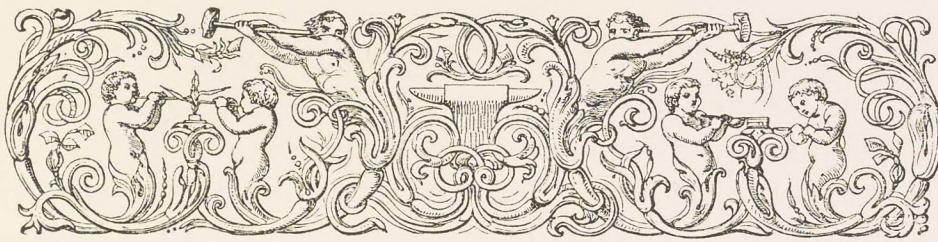
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## PREFACE

**T**HE present Exhibition has been planned to illustrate the history and the range of Greek art from the close of the sixth century B.C., when it may be said to have assumed its leading characteristics, down to the Augustan age, when, according at least to current opinion, it finally passed into the service of Rome.

Such limits, however, are as difficult to fix precisely in an Exhibition as in history. Types attain classical maturity in certain branches of art earlier than in others. In certain branches, again, archaic types once established are traditionally repeated, even within the confines of the classical epoch. Thus it is that a small number of archaic objects have been selected or accepted for exhibition which might at first glance appear to fall outside its scope. On the other hand, not only did the Greek tradition persist in its purity in Roman times longer than is generally supposed, but there were conscious Greek revivals to which we owe much fine late work, which is not entirely unrepresented in this Exhibition. Further, both the upper and lower limits of time have been transcended once or twice in order to show interesting or rare objects: from the archaic period, for instance, the splendid little head in poros stone found at Sikyon, which is lent by Mr. E. P. Warren (Case F, No. 49); and from Roman Imperial times the great cameo, belonging to Mr. Claude Ponsonby, which would be remarkable for

its size alone, and which is evidently composed according to the Greek tradition (Case D, No. 90); or, again, the winged Hermes of bronze from the Wyndham Cook Collection, in which a Roman artist has so adroitly adapted a Greek type of the fifth century to a late complicated religious conception (Case B, No. 41). Should the accusation of inconsistency be brought against the Exhibition Committee, it can be met by the question, "Greece or Rome?" which formulates the problem still lying unsolved at the root of all investigations of antique art in its later phases. Professor Wickhoff, in a brilliant essay,<sup>1</sup> tried to show that the art of the West after the first century is eminently and solely the art of Rome, which then flows back to the East, where it imposes ideals and methods which later again inspire the whole of the Middle Ages. But this view has been combated by Professor Strzygowski, who finds the origin of much that is taken by Wickhoff as Roman, directly in the Hellenized Orient.<sup>2</sup> The organizers of this Exhibition may be forgiven if they have occasionally taken advantage of this divergence of opinion among the learned to admit under the sheltering epithet of "Greek"—or at any rate of "Hellenistic"—what others would banish as being "Roman."

In earlier periods also, it is difficult to define what geographical limits should be observed in the selection of objects which are to figure as Ancient Greek Art. The difficulty has been greatest in the case of smaller objects, such as terra-cottas and little bronzes, which were not only largely made in Greece for purposes of export, but also imitated abroad, notably in Etruria, where at one time, at any rate, there apparently flourished a school which was no mean rival of the Greek. Yet the old naïve method of assuming the existence of a "school" wherever a find of objects of art took place is gradually disappearing in the light of fresh discovery. We have long admitted, for instance, that, in spite of its

<sup>1</sup> "Die Wiener Genesis," Vienna, 1895; English translation with the title "Roman Art," 1900.

<sup>2</sup> "Orient oder Rom?" by Josef Strzygowski, 1901.

Etruscan inscription, the splendid Chimaera of Florence is as purely Greek as if it had been found on the Athenian Akropolis, and that the "Etruscan" vases found on Etruscan and Italian soil are mainly Attic is now a matter of ancient history. May not the same be the case to a certain extent with the numerous bronzes which are labelled "Etruscan" because of their *provenance*? If it be urged that the finds on the soil of Greece proper have not—as was invariably the case with the vases—always yielded bronzes similar in subject and character to those from Etruria, it may again be asked whether certain classes of objects were not made in Athens for export only, to meet the taste and demand of foreign clients? In the majority of cases it is futile to pronounce definitely on artistic as opposed to local *provenance*, so long as many classical sites, in Asia Minor in particular, remain unexcavated and unexplored. The artistic predominance of Attica and Athens becomes clearer daily. We have seen within the last ten or fifteen years the "Northern Greek School" of Brunn and the famous "Aeginetan" School disappear with the recognition that Athens had produced the same artistic phenomena and was the parent of them all. In the same way it will doubtless come to pass that many objects, though found in Etruria and put to Etruscan usage, are Greek, and perhaps Attic in their origin. Meanwhile, it has seemed wise and even scientific to admit side by side with works of art (in this case mainly bronzes and a few terra-cottas, since vases are happily no longer in question) found in Greece or in the avowedly Greek colonies of Asia Minor, Egypt, and Magna Graecia, a number of the so-called Etruscan bronzes, provided always that these bore unmistakable traces of direct or indirect Greek influence.

In bronzes found on Greek soil, the human figure does not appear as a support after the archaic period (from 450 onwards); yet who will deny the Greek spirit of the Satyr that supports the stem of the candelabrum lent by Mr. J. E. Taylor (Case A, No. 28), or of the winged figure that supports the mirror belonging to Sir Thomas Gibson Carmichael (Case A, No. 22)? A Lasa is an

Etruscan daemon, but this little enchantress, who so daintily smells the fingers she has just dipped in her *alabastron*, whether made in Etruria or for Etruria is, like the Satyr of the candelabrum, Greek in the harmony of the pose, the elegance of the gesture, the sobriety of the workmanship. Presumably in some years from now, when the results of recent discoveries are more clearly formulated, and further discoveries still have been made, we shall be able to differentiate precisely between four classes of work:

- (1) Made in Greece proper and for Greece.
- (2) Made in Greece for foreign export.
- (3) Made abroad by Greek artists.
- (4) Made in foreign schools, but under Greek influence.

Meanwhile, in an exhibition which aims at showing the range not only of Greek work but of Greek influence, it has been thought well to illustrate both—as far as space permits—in their complexity and infinite variety.

The Exhibition is fairly representative, though on a necessarily restricted scale, of Greek sculpture, bronzes, terra-cottas, vases, gems and coins. Except for a few stray objects gathered together in Case D, I am responsible only for the four classes first named. It has been the good fortune of the Club to be able to entrust the gems to one of its own members, the well-known collector and connoisseur, Mr. Charles Newton-Robinson; while for the coins the help of a distinguished specialist, Mr. G. F. Hill, of the Department of Coins in the British Museum, has been secured. Owing, however, to lack of space, there have fallen to my charge some six gems, two of which deserve an honourable mention even by the side of the treasures gathered together by Mr. Robinson. These are the Ponsonby cameo already alluded to (the identification of which as Claudio and Agrippina is due to Mr. Cecil Smith and Mr. G. F. Hill), and that wonderful rock-crystal scaraboid, which is like a slab of the Parthenon in miniature, brought from Greece nearly a century ago by the celebrated architect and traveller C. R. Cockerell. It is exhibited by Mrs. Frederick Pepys Cockerell, and has found a

place in the sixth tray of the case of gems which Mr. Arthur Evans has so kindly lent and catalogued (Case L, No. 153). Just at this moment, when the discoveries in Crete are fresh in our minds, and when the resumption by Professor Furtwängler of the excavations in Aegina has brought back to us the name of Cockerell, there is a felicity in the accident that links together, in so rare a work of art, the names of one of the earliest and of the most recent of English explorers on Greek soil.

Because of this renewed interest in exploration, the Committee believe that the water-colour sketches made by Cockerell of sites in Greece, his architectural reconstructions of Greek buildings, and his drawings of the Aegina marbles, which are shown downstairs in the Members' Writing Room, will form a welcome addition to the Exhibition. The beautiful pencil drawing by Ingres of Cockerell as a young man will be found by the door. Here too are placed three casts of the decorations of the Palace of Knossos discovered by Mr. Evans.

A few words remain to be said, perhaps, as to the general artistic character of the Exhibition and the impression which it may be supposed to make upon the public.

For something like three-quarters of a century we in England have been accustomed to take the marbles of the Parthenon as our standard in all our judgements of antique art. Except for a small section of students in the Universities, the great discoveries of recent years—even those carried on by English explorers—have somehow been practically fruitless of new artistic or aesthetic ideas, in our estimate of Greek art at least. If ideas are hard to implant in the mind of the general public, they are equally hard to uproot. For us Greek art is still synonymous with "beauty"; it is an art of which we wilfully ignore the beginnings and despise the "decadence." All we ask of it is a regular prettiness in the vacuity of which the "ideal" is supposed to reside. Our estimate is based on a long literary tradition, rather than on any ascertained fact.

This literary tradition begins in the lucubrations of the ancient rhetors, and glows with a fresh flame in the pages of Winckelmann. It so happened that its ready-made phraseology fitted the "Elgin marbles" like a glove, when once we had been cudgelled into recognizing that among other merits they also possessed precisely that "beauty" which is most commonly approved of. But beauty of art—which is the beauty and the strength of line and movement—and beauty of subject do not always go thus happily hand in hand. The art of the Gothic cathedrals, that of the Renaissance, of China, of Japan, has taught us this by now. Yet for Greece we remain unchanged; there our constant and irrational demand is still for "beauty" and for beauty only, of subject even more than of form. There is something pathetic in the pertinacity with which most of us cling to this idea. There is also something of risk in trying to substitute sober fact in its place. Yet in an exhibition within a confined space, more than elsewhere, we can realize the falsity of the notion so dear to us, and appreciate that Greece had to create a type—so splendid artistically, though not "beautiful" in our commonplace sense—as the bronze horseman lent by Signor Canessa, before her artists could attain to the combined freedom and subtlety of the horsemen of the frieze of the Parthenon. That Greece too had her realists is shown in a superb portrait of "Menander" lent by Mr. Ludwig Mond. It is childish and futile to try to condemn such a portrait as not Greek because it is not "beautiful," when we would give it unstinted admiration as a work of art were it presented to us as a product of the Italian Renaissance or of the French eighteenth century.

In view, then, of the novelty or difficulty which some of the objects exhibited may offer to visitors, rather fuller descriptions are given under each heading than is generally the case in the Catalogues of these Exhibitions. At the same time, the idea of a general Introduction has been abandoned, and only a short summary, pointing out the objects of greatest excellence, has been prefixed to each section.

Seeing how great the weight is of even a single marble head, and how fragile are terra-cottas and vases and even bronzes owing to their patina, it is little wonder that many owners have shunned the risk of transport. The Exhibition Committee thus have to deplore the fact that the great collections of Woburn Abbey, of Ince, of Wilton, of Holkham, and of Margam remain unrepresented. As for the rich and varied collection at the Deepdene, in Surrey, it has unfortunately been entirely inaccessible for several years. Owing to Lord Lonsdale's absence from England, it has not been possible to secure the magnificent Attic *stele* at Lowther Castle, while the regrettable fact that owners persist in inserting reliefs and fragments into walls has prevented another Attic *stele*, the "Girl with a Dove" at Brocklesby, from being sent to this Exhibition. A similar, though smaller relief—brought from Athens by Lord Elgin—was only eighteen years ago noted by Michaelis in London in the house of a well-known sculptor, but all efforts to trace it have been in vain. Since, however, the Exhibition room is so crowded that as many as eight marble heads have to be shown in the Members' Writing Room downstairs, these disappointments will perhaps not seem of so much consequence to the public as they have to the Committee. The treasures of this country are such that three or four more exhibitions of twice the size of the present could easily be arranged, and this without reference to large statuary, which forms after all the bulk of our older English collections.

Chatsworth, Lansdowne House, Petworth, the former Bessborough Collection (part of which now belongs to Mr. Claude Ponsonby), Broadlands, are all represented by statuary of the first order; Castle Ashby by a selection of fifteen vases from its unique collection. By the side of our great country houses, where the taste is naturally that of the days of the "grand tour," and where therefore a good deal of discretion must be exercised to select objects which shall suit modern taste or serve modern archaeological science, we must not forget more recently formed collections. Although Greek

art has been somewhat out of fashion of late years, there are welcome signs of a revival of interest, when we consider the admirable antiques—mainly bronzes, terra-cottas or vases—lent by Mr. Salting, Mr. John Edward Taylor, Sir Thomas Gibson Carmichael, Mrs. Hall, Mr. Fitzhenry and Mr. Oppenheimer; the gems and coins lent by Mr. Arthur Evans, Mr. John Ward, and other collectors; the “Menander” and other objects lent by Mr. Ludwig Mond; the Attic reliefs that come from Doughty House, and the bronzes of Mr. Wyndham Cook. From his now famous collection at Lewes Mr. E. P. Warren sends no fewer than three original Greek works, the splendid statuette of Herakles (No. 12), four bronzes of undoubted Greek *provenance*, not to speak of his valuable gems and minor bronzes. One fault alone his collection, like that of Mr. Pierpont Morgan, has in English eyes. It is its transitory character so far as this country is concerned. A few foreign collectors also appear among our contributors; the Comtesse de Béarn as exhibiting the fine inscribed statuette of an Apollo of Argive type (Case B, No. 33), the bronze head of a panther (Case C, No. 84), and two fine gems (Case O, Nos. 53 and 62); Dr. Paul Arndt, of Munich, who contributes, *inter alia*, the graceful head of a girl (on the mantelpiece, No. 20) and the “dancer” that is placed as pendant to the group of Aphrodite and Eros from Christ Church, Oxford (No. 28). The Comte Biadelli exhibits the fine Medusa (No. 47), known by casts and photographs, which promises to rival in interest the famous Medusa Rondanini.

Owing to lack of space and also to the difficulty of obtaining genuine specimens, no attempt has been made to exhibit Greek jewelry. In the same way the idea of showing any glass had to be abandoned—to my relief, be it said, since glass introduces one of the most vexed questions of origin and artistic *provenance*. An exception, however, has been made in favour of the remarkable little collection of antique glass objects belonging to Mr. Henry Wallis, which he has himself catalogued and which he exhibits

by itself in Case N. Only three specimens of silver are shown (Nos. 88, 104, 115 in Case D).

In conclusion, I would wish to record my personal thanks to the Exhibition Committee, and first and foremost to Mr. R. H. Benson, who first welcomed the idea of an Exhibition of Greek art in London, drawn mainly from our English collections, and who, moreover, brought the proposal before the Committee of this Club in a manner so kind to myself that the flattering offer was made me that I should organize the Exhibition and catalogue it. My acceptance of so arduous a task might seem unwarrantable were it not for the help which I counted on and have received beyond my expectation. I have already referred to the fact that Mr. G. F. Hill and Mr. C. Newton-Robinson have respectively undertaken the coins and the gems, two branches which require the minute knowledge of specialists. Within my own province I have had the invaluable and generous assistance of Mr. Cecil Smith, who, although his numerous duties did not allow him to become a member of the Exhibition Committee, yet found time to visit with me a number of collections, and who after Museum hours has helped me repeatedly to catalogue or arrange the objects, and has often decided, in the light of his extensive experience, difficult questions of authenticity in all the branches represented. Not only so, but his good taste and practical knowledge of arrangement have repeatedly been appealed to in the matter of installation. Another great debt is to Professor Adolf Furtwängler, who, with his usual devotion to his subject, came to London straight from the scene of his labours in Orchomenos, to spend the last six days of his holiday in studying the Exhibition critically. It would be impossible to note here all the discoveries and attributions that he made in that short time, and the light which he was able to throw on a number of problems. Nor can we forget here that the initiative of this Exhibition is mainly due to a revival of interest in our English collections of Greek art, which may be

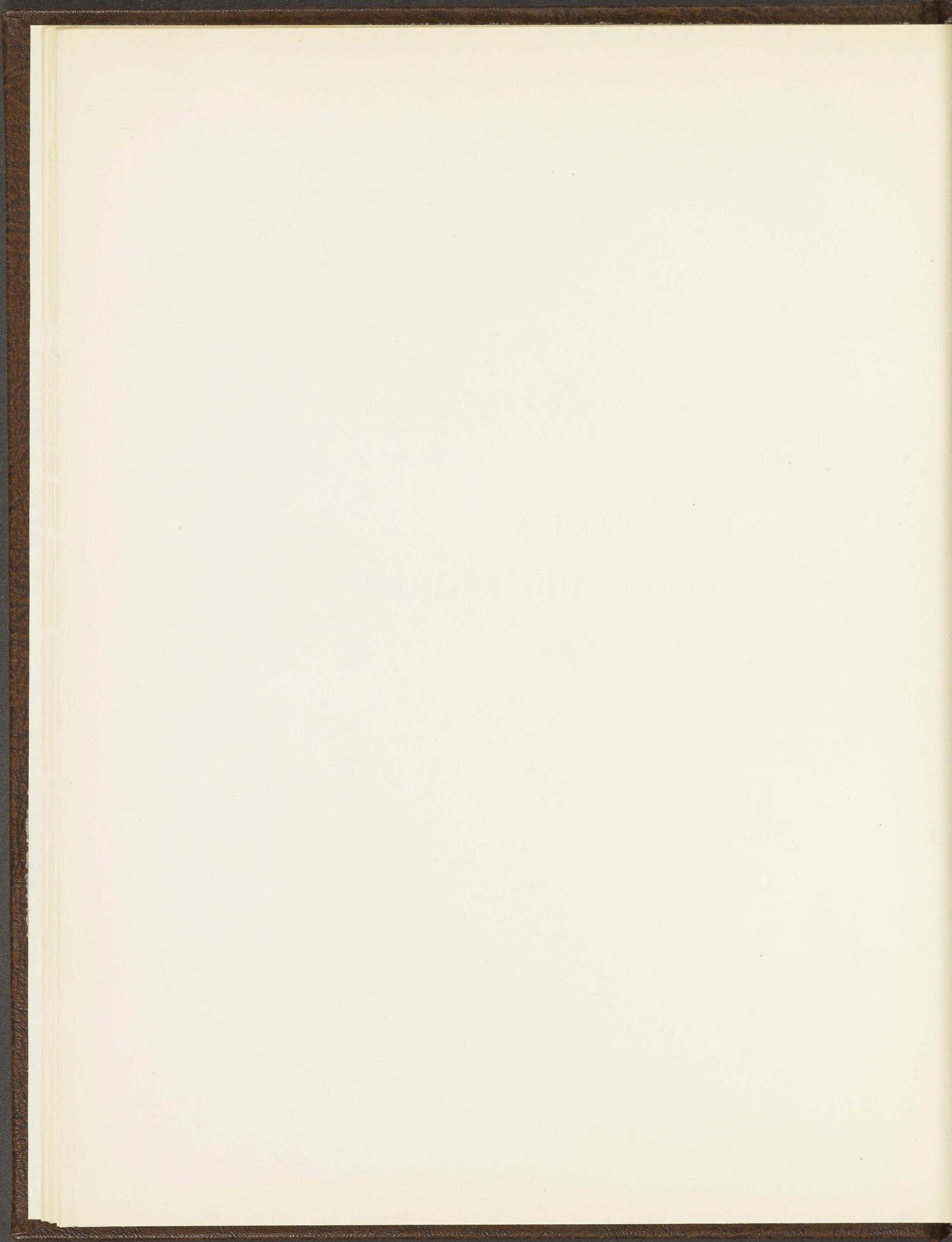
traced back to the appearance, in 1893, of his great work, "Die Meisterwerke der Griechischen Plastik." Last but not least, this catalogue owes to him the description of the Pheidian Zeus of terra-cotta (No. 46; see also page 7). Mr. D. G. Hogarth, who, unfortunately for the Exhibition, has been away in Egypt during the spring, had the kindness before his departure to go to Castle Ashby in order to make a selection from the splendid vases preserved there; he was also largely instrumental in obtaining from Mr. Evans the magnificent loan of gems referred to above. Colonel Lyons, another member of the Exhibition Committee, has, by his courtesy, kindness, and unfailing help, made light for me the otherwise tiresome work of practical organization.

EUGÉNIE STRONG.



PART I  
SCULPTURE AND BRONZES







## SCULPTURE AND BRONZES

### INTRODUCTORY



FIRST glance round the gallery will reveal the fact that ranged along the four walls are at least three works of the first order of artistic beauty and archaeological importance. To begin with the entrance wall, to our left we find the beautiful head in Parian marble (No. 2), belonging to Mr. Humphry Ward—an original of the Attic school just before the period of its full efflorescence. As a counterpart, since it belongs approximately to the same period, has been placed the grand bronze head of Apollo, belonging to the collection of the Duke of Devonshire at Chatsworth (No. 8). To find as perfect a piece of bronze technique, and on so large a scale, belonging to an early period, we should have to go to the Museum of the Akropolis or to the Museum of Delphi to study the famous charioteer. The details show that the school to which the Apollo belongs is not Attic; but the general characteristics are, in spite of the difference of subject, the same for the Ward and the Chatsworth heads. Between them is a work of the Pheidian period, the *stele*—well known from casts and photographs—showing the head, nobly composed and treated, of a seated woman, lent by the Marquess of Lansdowne (No. 4). In Athens itself it would hold a distinguished place among the reliefs gathered in from the Kerameikos. On the right, by the mantelpiece, is placed the head which is in a sense the cynosure of the whole Exhibition—the much talked-of though hitherto little seen head of Aphrodite from Petworth, recognized by Professor Furtwängler as an *original* by the hand of Praxiteles (No. 22)—an opinion which has gained general acceptance. Nor, after the first shock of what seems “too good to be true,” will this attribution be disputed by any who have really studied the group by Praxiteles of “Hermes and Dionysos” in the original. It is the same flesh texture, the same polish and finish, the

same amazing treatment of hair, above all, precisely the same method of drawing and modelling the features. If there is anything in a comparison of details as applied to Greek sculpture, then the Leconfield Aphrodite must be by the hand that sculptured the Hermes of Olympia. The analytic method herein is at one with the higher criticism in recognizing a masterpiece. Later by fifty or perhaps a hundred years than Praxiteles, and yet strongly reminiscent of his art, is the lovely bust of a girl lent by Mr. E. P. Warren (No. 44); but for the present, till a paper long promised on the subject by Mr. Marshall has appeared, we must be content to label her "La Femme Inconnue" of the Exhibition. On the mantelpiece stands the noble fragment showing a horseman and a head of a horse from the frieze of the Parthenon, lent by Mr. J. D. Botterell, in whose garden in Essex it was recently recovered (No. 18). Immediately on its left is the fine relief of a Maenad in the Neo-Attic style, lent by Sir Frederick Cook (No. 16); on the extreme right is the charming head of a girl of the fourth century, already alluded to, belonging to Dr. Paul Arndt (No. 20).

Beside the fragment from the frieze of the Parthenon, another relief of the Pheidian period is that of a "Girl showing a bird to a little child" (No. 31, under the Morgan Eros); while the fine Attic relief of Athena contemplating her helmet (No. 50), if not actually of the fifth century is closely imitated from a model of that time.<sup>1</sup>

In the recess of the wall opposite the entrance is the Eros springing forward with his torch (No. 30), lent by Mr. Pierpont Morgan, a piece of bronze work as remarkable for its period as the Chatsworth Apollo is for the early fifth century. The subject is so familiar that at first glance the impression might be that here we have the ordinary *putto* of Roman art. If we look closer we shall see that this bronze far surpasses in beauty and in dignity the later conceptions of Eros. As I have attempted to prove in the catalogue, however late the date, the head and the modelling, the movement and the line recall the great models of the Lysippian epoch. On the left of the Eros is the fine original head of a woman, presumably a portrait, lent by Mr. Claude Ponsonby (No. 29).

Hellenistic art was famous for its portraiture; two examples of the first order are shown in the "Menander" from the Mond Collection (No. 26), and in the Homer (No. 39) lent by Mr. E. P. Warren. The heads are interesting to compare and to contrast, one as being a realistic portrait, the other a purely ideal conception.

It might be urged that when so many originals have been obtained, it must

<sup>1</sup> As a fact, since it has been possible to examine it in a better light than at Lansdowne House, certain "New Attic" traits in the treatment of the drapery, etc., have become apparent.

be unnecessary to exhibit copies or replicas. But there are copies and copies in antique as in modern art. Not only has the copy the value now so universally acknowledged of enabling us to reconstruct—generally by the help of several examples—an image of the famous lost originals of which we have the literary record, but many copies are themselves excellent works of art, as for example the "Apoxyomenos" after Lysippos, in the Vatican. Moreover, the notion that copies have only an archaeological value in so far as they can serve for the reconstruction of a lost work, but can never give us back its aesthetic qualities, rests on a wilful ignorance of the many qualities that go to make up a work of art. If all we ask for is technical execution, it is true that, except in a few rare cases, such as the "Apoxyomenos" aforementioned, the copy has little or nothing to give us. But a work of art—and especially a statue—has, beside technique, two qualities that are greater still—the conception and the design. The latter may be weakened, the former may be obscured by the copyist, but so long as a vestige of the original composition remains neither can be destroyed; while in a good copy, or in a group of copies that supplement one another, we can apprehend these qualities almost as closely as in an original.

An interesting copy is the Medusa Biadelli (No. 47), already alluded to. Although the hollowness<sup>1</sup> of the mask proves it to be copied from a bronze or a terra-cotta, and the technique itself—the subtlety, for instance, with which the hair is left rough to contrast with the flesh (cf. No. 22)—forbids us to recognize in it an original of the fifth century, it is yet certainly imitated from such an original.<sup>2</sup> This marble version may have been executed as early as the first century B.C. Of the school that continued to develop in Alexandria on the lines mainly of the Praxitelean school we have a good example in the torso belonging to Dr. Welles (No. 19), the dancer of Dr. Arndt (No. 33), and the little Aphrodite washing her foot of Sir Frederick Cook (No. 17).

Among other antique copies now exhibited may be mentioned the two replicas, one lent by Lord Lansdowne (No. 11) and the other by Sir Frederick Cook (No. 7), of a female head of the early Argive school; the excellent copy lent by Lord Carlisle (No. 14) of the Skopasian Meleager, the head of an athlete from the fourth century, again from Lansdowne House (No. 40); the charming "Hermes with the petasos" (No. 9) and the Praxitelean Apollo (No. 49), both from Broadlands, and the head of Hermes

<sup>1</sup> The Medusa Rondanini, its two replicas in the Museo Torlonia, and the one in the Museum of Naples are all likewise hollow. The Rondanini mask has been fixed to a square plaque in modern times.

<sup>2</sup> The nose, though seemingly intact, has had a blow and is cracked at the tip. It seems to have been somewhat cut and repolished, in order to conceal the injury.

from Chatsworth (No. 25). The statuette of Herakles lent by Mr. E. P. Warren is a free rendering of a creation of the early fifth century, presumably by Myron (No. 12). The Dionysos (No. 32) lent by Lord Wemyss possesses such extraordinary and subtle beauty that one feels inclined to regard it as an original. The execution, however, is scarcely on the level of the conception and design. Its near kinship to the exquisite "Head of an Athlete" after a Polykleitan original (No. 45, lent by Sir Edgar Vincent), is readily apparent.

Certain of the larger bronzes have already been mentioned, while the general question of the *provenance* of bronzes has been incidentally touched upon in the Preface (p. x f.). Among the smaller bronzes, special attention should be called to the fine Greek mirror in Case A (No. 8), lent by Mr. Wyndham Cook, and to the remarkable statuette at its side of a nude archaic Aphrodite, lent by Mr. Charles Loeser of Florence (No. 9). At the top of this Case is a noteworthy series of Greek bronzes of the Ptolemaic period, including an Athena-Neit (No. 1) lent by Mr. Fitzhenry, the Horus lent by Mr. Ludwig Mond (No. 4), the Horus lent by Mr. Wallis (No. 2), and the charming boy-Satyrs (Nos. 16 and 17), lent respectively by Mr. C. Newton-Robinson and Mr. Pierpont Morgan. The "toilet motives" so popular in Alexandrian art are well illustrated by the six Aphrodites (Nos. 10-15), amongst which the two statuettes (Nos. 14, 15), lent by Mr. Salting, have peculiar grace of line. Of the same period also is the miniature bronze, treated with cruel realism, of an elderly woman engaged in another toilet operation (Case D, 100, lent by Mr. Cecil Smith).

As three sides of Case A illustrate in great measure the representation of the female form, so in Case B we get an equally instructive series of male statuettes. It is hard to decide whether the place of honour should be given to the *adorans*, or "young man greeting the god" (No. 36), lent by Mr. E. P. Warren, or to the Apollo of Argive type lent by the Comtesse de Béarn (No. 33). On the topmost tier are placed four archaic bronzes which may serve to illustrate the difficulty of deciding between the claims of Greece and of Etruria. The votive statuette of a man (No. 30), lent by Mr. E. P. Warren, was found at Sikyon, and is therefore indubitably Greek. The Diskobolos (No. 38), lent by Mr. Wyndham Cook, is from the lid of a cista, the little archer lent by Mr. Oppenheimer (No. 54), and presumably also the Seilenos lent by Mr. J. E. Taylor (No. 32), are from similar lids or from the tops of candelabra; in a sense, therefore, all these bronzes are Etruscan; but who can deny that their inspiration is as Greek as that of the Warren bronze? On an intermediate ledge is the Roman winged Hermes from the Wyndham Cook Collection (No. 41) alluded to in the Preface.

Further, if we want to understand how closely the bronze workers of

Etruria and of Rome could rival the designs and the technique of their Greek colleagues, we should examine the bronzes exhibited in the front of Case C: beginning with No. 61, at the top, from the lid of a cista, lent by Mr. John Edward Taylor, down to the three personages in the "Adventure of Perseus and the Gorgon," lent by Mr. Talbot Ready, on the lower shelf (No. 69). The mirror representing a "Satyr pursuing a Maenad," lent by Mr. Salting, is a masterpiece of drawing and technical skill, and, as stated in the catalogue, it is truly worthy of a Greek hand (No. 66).

Case C contains, further, at least four little Greek masterpieces: the archaic head of an ibex lent by Mr. C. Newton-Robinson (No. 70), the lion and boar of Mr. E. P. Warren (Nos. 63, 65), and the grand Pergamene head of a Centaur belonging to the same collector (No. 71). On the lower shelf of Case D, in which a number of miscellaneous objects are exhibited, will be found several fine handles of vases, and the rare Hellenistic jug, with details inlaid in silver, belonging to Mr. Fitzhenry (No. 95). Of the other bronze vases exhibited, two of the best are the large krater belonging to Mr. Claude Ponsonby (No. 49), and the bowl with the plane-leaf decoration under the handles lent by Mr. S. E. Kennedy (No. 52).

When the Gallery had already been opened to the public, and just as the catalogue was being revised for press, there was sent for exhibition by an owner who modestly wishes to remain unnamed, a terra-cotta head of Zeus (No. 46)—an original of the Pheidian epoch—so amazing for its size, the state of its preservation, the beauty of conception, the precision of all details, that the mention of it must be here among larger statuary. For the first time in presence of this head, is it possible to realize what a Zeus by the hand of Pheidias must have been like. One imagines that the original touch of a master's hand, as well as the antique quality of the surface, will be obvious to every one; yet as works of a high order when they first appear—or reappear—not unfrequently arouse critical comments and opposition, the Committee are glad to be able to exhibit this unique work, with the patent of nobility, so to speak, which recognition by Professor Furtwängler always confers. The head has been submitted to him, and he has kindly himself written the description which will be found on page 29 of the Catalogue.

At the last moment, also, the beautiful head from a silver statuette of Aphrodite has been sent by Mr. Pierpont Morgan (Case D, No. 100\*). It is a superb example of the silversmith's art in the first century B.C.

## LARGER MARBLES AND BRONZES

(*Nos. 1-57*)

1 HEAD OF HERAKLES, wearing a rolled fillet. Antique replica of a marble terminal bust from Herculaneum, now at Naples, after an original of the school of Polykleitos (about 430 B.C.).

The restorations include the right side of the terminal bust, the tip of the nose, nearly all the back of the head, and parts of the fillet; the face is in good preservation, but the workmanship is somewhat dull and superficial. The eyes have been curiously softened by the copyist. The rolled fillet shows the personage to be Herakles. The head closely resembles that of the well-known copies of the Doryphoros of Polykleitos. It is therefore safe to conjecture that we have here a copy after another lost original by this master. The numerous replicas show that the work was famous and popular in antiquity. Published by Furtwängler ("Masterpieces of Greek Sculpture," p. 233, fig. 96), who first brought this head into connection with the other replicas of this type. On the Polykleitan character of the series, see also Gräf, "Römische Mittheilungen," 1889, pp. 202, 215. Broadlands Collection: Michaelis, p. 220, 10 ("Terminal bust of a victorious athlete").

*Lent by the Right Hon. Evelyn Ashley.*

2 HEAD OF A GODDESS (Aphrodite?). Attic original of about 460-450 B.C. The antique surface is intact, and the preservation excellent; the nose, a small piece of the chin, and the neck, with the exception of a small fragment on either side, are restored in plaster. The head was broken off close to the chin, the line of breakage at the back cutting off the lower portion of the long hair. This fine head offers distinct affinities to a whole series of Attic works of a period transitional from the later archaic schools of Athens to the pure style of the Parthenon. The broken line of forehead and nose, the high oval skull, the firm mouth and closed lips, recall the Pheidian Apollo in the Museo delle Terme at Rome and kindred heads, while in every detail of face and hair the head is the counterpart in the round of the "Aphrodite rising from the

Sea" on the relief of the Ludovisi "Throne" in the same Museum. One remarkable detail, apparently occurring nowhere else, is the manner in which, both in this head and in the Aphrodite of the "Throne," the upper part of the ear is made to peep out from the hair close to the diadem—the exact recurrence in both works of so striking a trait makes it probable that they are by the same artist; and further that since the relief certainly represents Aphrodite, the head also is intended for that goddess. From its character, however, as considered apart from the relief, it might equally represent a young priestess. The statue to which it once belonged was, though later in date than the archaic priestesses of the Acropolis Museum, probably of a similar type.

Formerly in Borghese Collection: published by E. Sellers in the "Journal of Hellenic Studies," xiv. 1894, plate 4, pp. 198 ff.: see also S. Reinach, "Gazette des Beaux Arts," 1894, pp. 149, 150; Mahler, "Polyklet und seine Schule," p. 97, etc., etc.

*Lent by T. Humphry Ward, Esq.*

3 HEAD OF AN ATHLETE (?). Archaic style of about the first half of the sixth century. The nose is broken, or rather worn away; the surface of the marble is entirely destroyed, and the head has greatly suffered from neglect and maltreatment; yet the type is of considerable interest. The structure of the head is almost square; the planes few and very flat; the eyes are kept as nearly as possible in the front plane of the face, as in the earliest period. The hair is parted down the centre of the head, and is curiously rendered by streaked ridges. In front the ridges are closer, and imitate sharply defined waves. A long plait of hair encircles the head as in early statues of athletes (cf. the Strangford Apollo in the British Museum). The preservation is so bad that it is difficult to decide whether the head is an original or a later (Roman?) imitation. The drawing of the eyelids points on the whole to the latter conclusion. In this respect the head should be compared with a similar archaic head in the Collection Somzée (Furtwängler, Catalogue, No. 2).

Richmond, Doughty House.

*Lent by Sir Frederick Cook, Bt., M.P.*

4 HEAD WITH PART OF SEPULCHRAL STELE. Original Attic work of the second half of the fifth century B.C.  
The head is admirably preserved, save for a slight injury to the nose.

It apparently belonged to a seated figure, like the Hegeso of the famous *stele* at Athens. Opposite was probably an attendant standing. An ornament composed of three bands connected by a cross-band just over the centre of the forehead confines the rich waving hair which rises again between each band (cf. the coiffure of the Hegeso). At the back of the head a veil. The grandiose conception, the distinction of both drawing and modelling, place this relief high among contemporary works. The shape of eyes and mouth is specially characteristic of the heads of the period. Below the pediment runs the partially preserved inscription: . . . ομένοντος θυγάτρης. Conze, "Die Griechischen Grabreliefs," plate 116; Collignon, "Histoire de la Sculpt. Grecque," ii., fig. 76).

Lansdowne House: Cat. Michaelis-Smith, 1.

*Lent by the Marquess of Lansdowne, K.G.*

5 (*placed on the top of 4*) HELMET of Corinthian type, without crest (cf. British Museum, 2816).

*Lent by Henry Oppenheimer, Esq.*

6 (*placed below 4*) LARGE ARCHAIC BRONZE SHIELD (diameter about 2 ft. 10 in.). Probably intended to be mounted on leather. In the centre is a boss adorned with an eight-ray star composed of small raised knobs, and between each ray a larger knob. This boss is on a raised band adorned with eleven groups of five bars each. Around this central portion are eighteen concentric bands of pattern in very low relief: 1) raised knobs; 2) bars; 3) knobs; 4) winged monsters, passant to left; 5) bars; 6) rosettes on interlacing stems; 7) knobs; 8) bars; 9) knobs; 10) winged monsters as before; then follow 11 to 16, knobs, bars, knobs, rosettes, bars and winged monsters; 17) is a spiral pattern, and 18) on the rim of the shield, is again a band of raised knobs (for similar shields see British Museum, 2704).

Seventh century B.C. Magnificent preservation and patina.

*Lent by Claude Ponsonby, Esq.*

7 HEAD OF A WOMAN. This is another replica of the head reproduced by No. 11, but the head is less well preserved than the example from Lansdowne House; the antique copyist seems to

have somewhat modified the superb severity of the original.  
*Restored*: nose, mouth, and chin; and the rim of both ears with the bunch of hair above.

Doughty House, Richmond: Michaelis, No. 53.

*Lent by Sir Frederick Cook, Bt., M.P.*

8 BRONZE HEAD OF APOLLO. Original Greek work of about 460-450 B.C.

The preservation is magnificent, the only injuries being a hole at the back, the loss of the locks that must once have covered the left ear, of the eyeballs which, as always in large Greek bronzes, were of some coloured material, and of the eyelashes, which were attached separately. Around the right eye traces of the lashes may still be seen, but from the left eye even the lead strip that carried them has disappeared. The knot of hair over the forehead is broken, and there is a lesion from below the root of the nose to the chin on the right side. Otherwise the exquisite green patina is practically intact. It was by good fortune that the head remained so long forgotten or ignored, as it thus escaped the cleaning processes to which so many fine bronzes were once ignominiously subjected. The head is, indeed, as fresh as though it had just come out of the earth, and Furtwängler remarks that not only the oxydation has not been removed, but that traces of the earth are still visible in places. The head is cast hollow, and was doubtless made separate and then adjusted to the statue to which it once belonged. The curls over the ears and round the neck have also been cast separately. The chasing of the hair on the crown of the head is executed with the utmost care. The method and quality of the technique alone make it clear that the head is an original Greek work.

This unique example of the *Ars Statuaria* of the Greeks belongs to a period between that of the Olympia sculptures, upon which it marks an advance, and that of the Parthenon. In common with the best works of the transitional period, it has the fine sweeping curve of the cranium, the broad simply-modelled brow, the massive chin, the delicate drawing of the lips, ears, and nose. Otherwise the head is somewhat difficult to place within any known school.

First published and fully described by Furtwängler ("Intermezzi,—*Kunstgeschichtliche Studien*," 1896; plates I.-IV., pp. 3-14), who refers this Apollo to Pythagoras of Rhegion.

*Lent by the Duke of Devonshire, K.G.*

9 HEAD OF HERMES wearing the *petasos*. Antique replica of the head of the Hermes Ludovisi (Museo delle Terme, Rome). The head itself is in good preservation, even the nose being intact save for a slight lesion, but the little terminal bust is modern, and the edge of the *petasos* has been restored incorrectly, and on too meagre a scale. The hat is held on by a ribbon passing under the nape. In the strong fresh line of the profile and in the sharpness of the details this replica seems to come nearer to the lost original than does the head of the famous Hermes Ludovisi. Unfortunately the pose has not been correctly given by the restorer, and thus much of the beauty of the head is lost. The broad planes, the full chin, the drawings of lips and eyes show clearly that this type is allied to Attic works of the middle of the fifth century.

Broadlands Collection : Michaelis, p. 219, No. 9. Published by Furtwängler ("Masterpieces of Greek Sculpture," p. 57, fig. 13), who connects this type of Hermes with the Hermes of Telephanes of Phokaia, a pupil of Pheidias. An identical head of Hermes is, as a fact, reproduced on a Phokaian coin (Furtwängler, *loc. cit.*, plate VI., 19).

*Lent by the Right Hon. Evelyn Ashley.*

10 COLOSSAL HEAD OF A YOUTHFUL GOD (Apollo?). Antique replica of a work of the close of the fifth century B.C. *Restored*: the whole of the nose, mouth, and chin, and part of the hair over the centre of the forehead. The hair radiates from the crown in soft wave lines, and is bound by a fillet. In front it is waved back over the fillet, whence it falls in folds in long curls (now broken) in front of the ears; at the back the hair apparently flowed straight down. The eyes are hollow; the eyebrows are defined by a sharp ridge. Like the better preserved example in the Capitol (Sala delle Colombe, 87 = Arndt-Bruckmann, "Einzelverkauf," 422, 423), this head may have belonged to a terminal bust. Other replicas are in the Coll. Jacobsen at Copenhagen (No. 1097), and in the Lateran (Phot. Brogi, 8367). What gives special interest and value to the copy now exhibited is the hollow eyes.

From the excavations at the Villa Spithöver, Rome.

*Lent by Hamilton McCormick, Esq.*

11 HEAD OF A WOMAN with hair rolled into a massive knot at the back. Antique replica of a work of about 460-450 B.C. Greek

marble. *Restored*: part of the nose, a piece of hair on the right side, and half of the right ear; small piece of the left ear; the head has never been detached from the neck, which, however, has been unfortunately let into a modern bust. This magnificent type has long been known from the replica in the Vatican ("Museo Chiaramonti," xv. 363; Helbig, "Coll. in Rome," i. p. 48, No. 34). The connection with the sculptures of Olympia is evident at a glance; a comparison, for instance, with the head of the Lapith woman struggling with a Kentaur on the western pediment (Collignon, vol. i., plate X.), shows the same square structure of head, the same broad planes, the same method of drawing mouth and eyes and chin. The present head, however, is somewhat more modern in general conception and treatment, and should be assigned to a period slightly subsequent to that of the Olympia pediments, but prior to the sculptures of the Parthenon. Beside the Chiaramonti head, there is the replica in Doughty House (No. 7), and another in the basement of the British Museum. Other replicas are enumerated by F. Koepp, who published the Vatican example in "Römische Mittheilungen," i. 1886, p. 200 ff. (cf. also Furtwängler in "Athenische Mittheilungen," v. p. 40, for the connection with the Olympian sculptures).

Lansdowne House: Michaelis-Smith, No. 53.

*Lent by the Marquess of Lansdowne, K.G.*

12 (*opposite Case G*) STATUETTE OF HERAKLES.

Except for the left hand, which is broken from above the wrist, and for a broken corner of the basis on the left, the statuette is in magnificent preservation. The hero is resting on his left leg with the right slightly advanced and at ease; on his left arm he carries his lion-skin, with his right he leans on his club. The head is inclined to the side of the supporting leg. Replica of the period of Hadrian, of an original by Myron. The relative breadth of the shoulders, the strong musculature which is yet free from all exaggeration, the type of the head, the precision of the drawing of the little flat curls of hair and beard, the severe modelling of forehead, eyes and mouth, above all the flatness and simplicity of the planes and the precision of the silhouette, are all traits familiar in the works that can be traced back to Myron. (See "Masterpieces of Greek Sculpture," pp. 168-219.)

*Lent by E. P. Warren, Esq.*

13 STATUETTE OF A BOY.<sup>1</sup> Small antique replica of an original of the Polykleitan school.

*Restored*: the whole of the left of the face, including chin, nose, and a portion of the hair. Both legs from the knee are missing, and the right arm. The left arm is broken halfway above the elbow. On the left hip are the traces of the pillar on which the left hand rested. The type is that of the so-called "Narcissus," which has survived in so many examples—partly owing to the fact that the motive was popular for grave figures (see Mahler, "Polyklet," pp. 135 ff.). The best preserved example is in the Louvre ("Monuments et Mémoires," i., plate XVII.). The known replicas, which amount now to as many as twenty-four, are enumerated by Furtwängler, "Masterpieces," p. 272, n. 4, and supplemented by Mahler, *loc. cit.* The figure is given by S. Reinach, "Répertoire," ii. 102, 6.

*Lent by Dr. Pozzi, of Paris.*

14 HEAD OF MELEAGER. Antique replica of an original of the fourth century B.C. The bust is modern. The nose, the chin, small bits of the ears and a piece of the neck on the right side are restored. The best known example is the statue in the Vatican (Helbig, "Führer," 137), the original of which is now generally ascribed to Skopas. For the list of replicas see B. Gräf in "Römische Mittheilungen," iv. (1889), pp. 218 ff., and Furtwängler, "Masterpieces," p. 304, note 3. The example now exhibited would seem to stand about midway in excellence between the very poor Vatican statue and the superb head in the Villa Medici (Collignon, "Sculpture," ii. fig. 12; "Masterpieces," plate XV.), which is fine enough to be the original.

Castle Howard; Michaelis, "Journal of Hellenic Studies," 1885, p. 38, No. 27.

*Lent by the Earl of Carlisle.*

15 BRONZE PORTRAIT HEAD OF A ROMAN BOY.<sup>2</sup> Greek work of the Augustan period.

Over the forehead the hair is cut in a straight fringe that curves slightly at the tips. Above the fringe the hair is disposed in symmetrical layers of loose curls lying close to the head in the manner of the Polykleitan and Lysippian schools that had so great a vogue in Rome in the first century B.C. The effect of this arrangement is highly artificial, for it is evident that the layers of curls

<sup>1</sup> Placed on a bronze tripod stand lent by J. Fulleylove, Esq., R.I.

<sup>2</sup> Placed on a marble pedestal lent by J. Fulleylove, Esq., R.I.

are conventionally arranged on the top of the smoothly combed hair. The prominent ears are emphasized by the curls behind them. The face is that of a young child, but there is a singular primness about the little set mouth which gives great individuality to the portrait. The eyebrows are given by a raised line upon which the hairs are incised. The eyeball is in silver (?) or else in a lighter alloy; the eyeball in the ordinary colour of the bronze. The style of the head shows the high level of art maintained in the Augustan era.

*Lent by Wyndham F. Cook, Esq.*

16 DANCING BACCHANTE, in low relief. Fragment of a larger composition from a circular altar. Pentelic marble. There is a breakage down the left side; a crack in the middle of the *tympanon*, another on the right foot. Height, 54 cm.; height of the figure, 48 cm.

The Bacchante, who holds the *tympanon* in her left hand ready to strike it with her right, is one of a well-known group of types that occur repeatedly on the reliefs of the New Attic school. In the present instance the pose of the head, the movement of body and drapery, are rendered with a force and distinction of line and modelling which are not always found in this class of reliefs, where the types of earlier Attic art were too often repeated mechanically for mere ornamental purposes. The same Bacchante occurs in the marble amphora, signed by Sosibios (F. Hauser, "Die Neu-Attischen Reliefs," p. 7, No. 1); on a rectangular basis of the Museo Chiaramonti (Hauser, No. 4); on a marble crater of the Torlonia Collection (Hauser, No. 6); on a relief in Madrid (Hauser, No. 8); on a slab in the Uffizi (Hauser, No. 9). A well-known figure of analogous style is the fine Maenad in the British Museum holding a kid in her left hand and brandishing the sacrificial knife with her right (Hauser, No. 15). The two figures, as a fact, often occur together on New Attic reliefs.

Michaelis, Richmond, No. 11; Hauser, *op. cit.*, p. 13, No. 12.

*Lent by Sir Frederick Cook, Bt., M.P.*

17 STATUETTE OF APHRODITE, washing her foot. *Restored*: both arms and both legs with the urn and the drapery; the head has been broken off and a new piece of neck inserted on the left side; but the head is antique and belongs to the body. The motive has been explained as Aphrodite unloosening with her right hand the sandal of her left raised foot (see the bronze, Case A, No. 10). The type must have been one of the most popular in antiquity; Bernoulli

("Aphrodite") in 1873 gave a list of thirty-six replicas, and these must now number sixty or more. Compare the beautiful bronze from Patras in the British Museum (No. 282), and also the bronze from Paramythia (No. 280). It is, however, remarkable that in all these replicas the sandal has not once been preserved; it is therefore more natural to suppose that we have here a simple motive from the bath—the goddess is imagined as standing in the water and washing her heel.

The original conception may be Praxitelean (Klein, "Praxiteles," pp. 66 f.) ; but the smooth hair, the soft treatment of the forms, the absence of very definite lines show that this statuette and also the bronze from Patras belong to the school of Alexandria, where Praxitelean motives were popular and constantly repeated (see Amelung, "Dell' Arte Alessandrina," *passim*).

Slight superficial workmanship, probably of the Roman period; but the freshness and charm of the composition are retained.

*Lent by Sir Frederick Cook, Bt., M.P.*

**18 FRAGMENT FROM THE FRIEZE OF THE PARTHENON,** recently discovered at Colne Park, Essex (see also Case F, No. 109).

Upper part of a horseman with the head of a horse of the group behind him, from slab XXXVI of the Western frieze. This admirable fragment has been described by Dr. A. S. Murray in the "Journal of the Royal Institute of British Architects," x. 1902, No. 2.<sup>1</sup>

*Lent by T. D. Botterell, Esq.*

**19 STATUETTE OF APHRODITE**, headless. Alexandrian original about the middle of the third century B.C. Height, 15 inches.

The type seems to be that of the Aphrodite, raising her hands towards her head, either to wring her locks (motive of the "Anadyomene"), or else to bind a fillet round her hair (motive of the "Diadumene"); under the left arm is a small rectangular hole.

The type, which was extremely popular in Egypt, was doubtless derived from some Praxitelean model. The slender proportions and the extreme softness of the workmanship point to the school of Alexandria, where so many Praxitelean types were adapted or further developed (cf. No. 17).

From Minieh in Egypt. Published by S. Reinach in the "Revue Archéologique," 4<sup>e</sup> Série, i., p. 234 (1903).

*Lent by C. Stuart Welles, Esq., M.D.*

<sup>1</sup> Dr. Murray's paper will be found on the mantelpiece.

20 HEAD OF A GIRL from a grave relief of the fourth century. The hair is gathered up to the top of the head in a simple knot. The charming eyes are long slit, with the characteristic breadth between them. The modelling of the neck is at once vigorous and soft. In the ears holes for earrings. The hair is drawn up in the fashion discussed under No. 49.

*Lent by Dr. Paul Arndt of Munich.*

21 MARBLE TORSO OF APHRODITE, under life-size. Both arms and the legs from above the knees are missing. The right shoulder restored. Under the right breast a puntello which probably supported the left hand. The marble appears to be Parian, but the surface has suffered from exposure in the open air. The purity of design and of modelling is alike remarkable. The forms are those of a quite young girl. Michaelis ("Anc. Marbles," p. 433), who apparently did not see the torso, refers to it as follows: "At the residence of Rich. Ford, Esq., Waagen ('Treasures,' ii., p. 226) saw 'the torso of an Aphrodite in Greek marble excavated at Rome in 1840. The goddess is youthfully conceived, of very noble and slender proportions and of decided Greek workmanship.'"

*Lent by John Ford, Esq.*

22 HEAD OF APHRODITE. Greek original, by Praxiteles, of the second half of the fourth century B.C.; finest Parian marble.

The original surface is preserved, and shows the antique *circumlitio*. The hair is left comparatively rough, to contrast with the smoother technique of face and neck, a method observed also in the Hermes of Olympia. The nose and part of the upper lip are restored; the back of the head with the hair-knot is antique, though made out of a separate block from the rest. The hair that escaped from the knot on to the nape of the neck has been broken, and some little curls appear to have been broken just on the neck behind the left ear. In the hair is a groove for a fillet or diadem, probably of bronze. From the shape of the neck, the head seems to have been intended for insertion into a statue.

This superb head, which has once more become justly famous, offers striking analogies to the Hermes of Olympia, attributed to Praxiteles, and to kindred original works of the same period. It is safe, therefore, to conjecture that the same artist made both the Hermes and the Aphrodite now exhibited. The oval of the face is of great distinction; the beautifully curving lips are delicately parted. The nose is broad at the root, as in heads of the Praxitelean and

Skopasian schools, the eyes deeply set, with that languorous expression that is characteristic of heads of Aphrodite; the high triangular forehead is common to female heads of the period; it occurs, for example, in the magnificent Demeter from Knidos in the British Museum. The ear with delicate lobe is distinctly Attic. The hair is both naturalistic and sculpturesque—the technique being carried only so far as to give the full effect of softness, while the stone is left, so to speak, to take care of the weight. It is the supreme conciliation of nature and style which marks the highest development of art, as in the case subsequently of Michelangelo. This type seems to have impressed itself strongly upon the Greek artistic imagination; it stands first in a long series which eventually includes the original of the "Venus dei Medici" and of analogous statues. Petworth Coll. Both Payne Knight, in the "Specimens of Ancient Sculpture," i. 45, 46, and Ottfried Müller, "Handbuch," § 375, 3, praised this head as it deserves. After this no further reference was made to it; in fact, the head was apparently even withdrawn from view,<sup>1</sup> for neither Conze nor Michaelis ("Anc. Marbles," p. 616, 73) saw it when they visited Petworth; in 1888 its merits were rediscovered by Furtwängler, and subsequently published by him as an original by Praxiteles in his "Masterpieces of Greek Sculpture," p. 343, plate XVII. and fig. 148; see also W. Klein, "Praxiteles"; Collignon, "Sculpture," ii. p. 305, fig. 155; S. Reinach, "Recueil de Têtes antiques," plate 175; Amelung, "Führer durch die Antiken in Florenz," p. 47; Hauser in "Jahreshefte des Oesterr. Arch. Instituts," vi. 1903, p. 95.

*Lent by the Lord Leconfield.*

**23** TALL CANDELABRUM. Height, 4 ft.  $3\frac{3}{4}$  in. The long fluted shaft rests on a broad tray supported on three claws. At the top of the shaft a cone supporting a tray upon which is the actual socket. Throughout there is a rich ornamentation, with traces of silver on the maeander that adorns the socket. The flanged edges of the upper trays have an egg and bead pattern. Found in Spain.

*Lent by George Salting, Esq.*

**24** HEAD OF A YOUTH, much mutilated and corroded, but from the general form and design it seems to be an undoubted original of about the middle of the fourth century B.C.

<sup>1</sup> It appears that it was placed in the picture gallery. After 1888 it was moved by the late Lord Leconfield to his residence in Chesterfield Gardens.

The head is interesting also from the circumstances of its find. It was acquired by its present owner in 1891 in the course of demolitions and excavations on the site of Arundel House. It is evidently therefore a fragment from the collection formed by Sir Wm. Petty for the "magnificent" Earl of Arundel. The objects collected were deposited in the garden of Arundel House, where they lay uncared for during the troublous times of the Commonwealth and where Evelyn saw them and described them in his "Diary," under date of the 19th September, 1667: "When I saw these precious monuments miserably neglected and scattered up and down the garden and other parts of Arundel House, and how exceedingly the corrosive air of London impaired them, I procured him [Mr. Henry Howard, afterwards Duke of Norfolk] to bestow them on the University of Oxford. This he was pleased to grant me, and gave me leave to take whatever I found had inscriptions on them, that were not statues." The inscribed stones having been removed to Oxford, an Act of Parliament was in the year 1684 obtained for the building of Norfolk Street, Surrey Street, Arundel Street and Howard Street on the site of the Arundel House garden, when mutilated fragments of the statues so left behind, including this head, were incorporated as building material of the houses then being erected. This head was removed from a basement wall, and the mark of the pickaxe used in its extraction is plainly visible on the right cheek.

*Lent by His Honour Judge Snagge.*

25 HEAD OF HERMES, with wings in the hair. Antique replica of a type of the early fourth or late fifth century. *Restored*: the tip of the nose and the mouth. The head has never been detached from the neck, which is unfortunately let into a modern bust.

Hermes is here represented as the patron of athletes, with close-cropped hair and ears swollen as if with boxing. The little tight curls that lie close to the head are rendered with admirable delicacy, especially on the forehead, where the growth of the hair is subtly expressed. The deep-set eyes and the massive brow suggest Skopasian affinities. At the same time, the severity of the lines, the simplicity of the planes, the drawing and the tight compactness of the curls all point to a period earlier than the Skopasian. The conception itself recalls a Myronian Hermes in the Vatican (Furtwängler, "Masterpieces," fig. 76), and it seems probable that the head now exhibited is of a period between the severe Attic

schools of the fifth century and the fully developed schools of the fourth.

Chatsworth (Furtwängler, Cat., No. 4, and plates XI., XII., in "Journal of Hellenic Studies," xxi. 1901).

*Lent by the Duke of Devonshire, K.G.*

**26** PORTRAIT OF MENANDER (?). The whole bust is unfortunately modern. *Restored*: small piece on right side of chin and patches along jaw and under the chin. The head, which is of fine fourth-century workmanship, bears a considerable likeness to the medallion portrait (*imago clipeata*) in Marbury Hall inscribed MENANΔPOC (Bernoulli, "Griechische Iconographie," p. 106, fig. 8), and to a whole series of portraits recognized as Menander by Prof. Studniczka (Bernoulli, *ibid.*). The identification of the present portrait as Menander is given by Mrs. Louise Richter in the "Connoisseur," iv. 1902, p. 75 (October), apparently on the authority of Prof. Furtwängler. Whoever the personage portrayed, the head is remarkable for its refinement and intellectuality, and for an expression of suffering. The numerous heads enumerated by Studniczka possibly represent the same person, but they certainly do not reproduce the same portrait. In the present state of our knowledge it is difficult to trace back any special type to Kephisodotos (the son of Praxiteles), who is known on literary and epigraphical evidence to have made a portrait of Menander for the theatre at Athens. The work now exhibited must certainly rank as one of the supreme achievements of Greek portraiture towards the close of the fourth or commencement of the third century B.C.

*Lent by Ludwig Mond, Esq.*

**27** HEAD OF AN OLD MAN. Antique replica of a famous portrait of the first half of the third century B.C. *Restored*: half the nose, and patches on the hair. Bernoulli, "Griechische Iconographie," pp. 161 ff., gives a list of thirty-three replicas, exclusive of the present example. The personage was long misinterpreted (first by Ursinus) as Seneca (d. 65 A.D.), till it became evident that the head was of a period of art four centuries earlier. On the strength of a replica in the Museo delle Terme (No. 1072), wearing an ivy wreath, a poet of the Hellenistic age was next suggested (by Brizio). But no individual poet of the time answers exactly to the characteristics portrayed, so that Furtwängler has lately urged that the head might be an Alexandrian version of the legendary portrait of Hip-

ponax ("Hipponacti notabilis foeditas voltus erat"). The various interpretations are lucidly summed up by Bernoulli, *op. cit.*

The best of these heads is the one in the Uffizi (322), in which Amelung, "Führer" (65), proposes to recognize the original. Compare also the head in the Coll. Somzée (Furtwängler, Somzée Cat., No. 49). Purchased in Madrid about thirty years ago from an Academician, who said that it had been in the Royal Collection of Spain, having been presented to a Spanish king by a viceroy of Naples. The gilt bronze base probably dates from the eighteenth century.

*Lent by Sir J. C. Robinson, C.B.*

**28** **LARGE STATUETTE OF APHRODITE.** Free adaptation of a Praxitelean motive by an artist of the Augustan period. The goddess wears a thin *chiton*, girt under the breast. Her long cloak is thrown across her body, one end covers her left arm, the other is held to her hip by her left hand. On her right is a tree trunk, upon which stands a small winged Eros (the right wing is broken) who leans up against the goddess, placing his left hand upon her shoulder. His feet are crossed in a well-known Praxitelean scheme. The charming head of the Aphrodite is delicately designed and modelled. The inclination of the head, the shape of the eyes, and the triangular forehead are all directly influenced by Praxitelean motives. She wears a fillet over which the hair is combed back from the sides and tied into a knot from which it spreads out again. On the right the hair is broken. The structure of the statuette is deserving of study. It is flat, being composed almost after the nature of a relief, and was evidently intended to have that effect when seen against a background.

Lately put together out of the many fragments to which it had been reduced in the bonfire held at Christ Church many years ago. Brought from Pella in Macedonia, towards the close of the eighteenth century, by a student of Christ Church.

*Lent by Christ Church, Oxford.*

**29** **IDEALIZED FEMALE PORTRAIT (?).** Original Greek work of about the middle of the fourth century.

Well preserved, save for a piece of the nose, which is restored. The back of the head was cut off in antiquity, as the ancient tool marks prove. The slant of the cut and the pose of the neck show that the head had a forward inclination which has been overlooked

when it was placed on its modern base. Another cut in the top of the head seems to indicate that the original marble block was insufficient for the design, and that an extra piece, now lost, had to be added (cf. No. 20). From the rough tooling at the back, and from the unfinished condition of the drapery on either side, we may conclude that the figure to which the head belonged stood in a niche of some kind. The head has all the characteristics of fourth-century sculpture—the breadth of forehead with the massive modelling at the corners of the eyebrows and over the root of the nose, while the brows are slightly drawn up with that tragic intensity of expression which had its origin in the schools of Skopas and of Lysippos, and of which the portraits of Alexander offer the most conspicuous example. The head has been interpreted as that of a goddess, but there is an individuality, a personal expression about it that indicate a portrait, though of an idealized character. An old suggestion that it might be Olympias, the mother of Alexander, merits attention in the light of the resemblance mentioned above to portraits of Alexander.

From the workmanship, the head seems to be certainly an original, though Michaelis ("Anc. Marbles," p. 484), who knew it only with its old coating of dirt and brown paint, inclined to think it merely "a good reproduction of a distinguished original, belonging to the Hellenistic period of art." A current modern view, which, however, has not yet appeared in print, that the head is that of a barbarian woman of the time of Trajan, is untenable.

Like the Leconfield Aphrodite (No. 20), this fine work of art enjoyed a great reputation at one time, and was then forgotten. It was justly admired by Waagen ("Treasures of Art in Great Britain," i. p. 37), who believed "it to be a genuine Greek work of a very good period." It was cast in Rome. It was published by Otto Jahn as a frontispiece to his edition of the "Electra" of Sophocles; and in the "Archäologische Zeitung," 1880, plate VIII., by Ad. Michaelis.

Presumably found at Ostia. It passed from "a Mr. Jones" to Lord de Mauley, third son of the Earl of Bessborough, who was the celebrated collector; then to Lord de Mauley's second son, the Hon. Ashley G. T. Ponsonby, father of the present owner. For years it was on loan at the South Kensington Museum (Michaelis, South Kensington Museum, 18).

Recently published as Lysippian by Salomon Reinach, from the cast in the Ecole des Beaux Arts in Paris, in the "Rev. Archéologique,"

1900, plate XIX., p. 392; see also E. Strong, in "Classical Review," April, 1901, p. 187.

Michaelis, South Kensington Museum, 18.

*Lent by Claude Ponsonby, Esq.*

30 LARGE STATUETTE OF WINGED EROS, holding the socket of a torch in his extended left hand, and springing forward with the toes of the right foot touching the ground. Very fine Greek work of the end of the second or beginning of the first century B.C. Beautiful light bluish-green patina; the surface is admirably preserved on the front and left side of the head; on the front of the body, and more especially on the back, a crust has been deposited which somewhat mars the effect of the modelling, yet without detracting from the grace of the composition.

The poise of the figure is masterly. The weight is skilfully distributed between the right foot that supports the figure and the left arm that holds the torch; while the right arm, extended obliquely from the body, balances the movement of the left leg. The statics of the figure—the absolute mobility of the limbs, the rotation of the torso about its axis—show that this is a work still influenced by the great tradition of Lysippian art. The evolution of the pose might be studied in a series of works of the fourth century, from the slow gliding movement of the Apollo of the Belvedere (by Leochares?) to the superb daring of the Nike of Samothrake, a figure with which, in spite of the difference of scale, the Eros has much in common. The same thrill of movement pervades the limbs; the smaller and daintier wings of the Eros are unfolded with the same vigorous sweep as the larger and more majestic wings of the Nike; in both the movement is so natural and spontaneous that, notwithstanding the difficulty of the pose, there is no sense either of violence or of exaggeration. An unmistakable similarity of motive and sentiment exists between the Nike, as she cleaves the air on her ship to announce the tidings of victory, and the Eros, as he rushes forward through space joyfully holding his torch. From subject and motive the date of the Eros may be as late as the first century B.C., but the great tradition still makes itself felt unmistakably.

The charming head with its radiant expression has distinct affinities to Lysippian works; the short curling hair lies close to the head in front, and is looser at the back. It is disposed in layers, and the shape of the separate strands is carefully drawn in the manner of

the bronze-workers of the Polykleitan and Lysippian schools. The modelling of the brow and of the eyes assimilates to that of the seated Hermes of Naples. The eyes have a brilliancy admirably suited to the joyousness of the subject. The wings are skilfully attached; their design, which follows the Greek convention, is carried out with great delicacy. In expressing the forms of the body the artist has appreciated the strong, firm lines of childhood, while avoiding the soft chubbiness of the Erotes and children of Alexandrian and Roman art. The type stands about midway between the adolescent Eros with somewhat elongated forms, drawing his bow, that has survived in so many replicas, and the fat, big-bellied boy that squeezes a goose in the group attributed sometimes to Boethos, the son of Lysippos (Collignon, ii., fig. 319).

A somewhat similar figure in the Forman Collection (Cat. 116); another is given in "Archaeologia," vii. 29, p. 40 (= "Répertoire," ii. 440, 6), and appears to have been in Cirencester, though it is not now in the Corinium Museum of that town; a third small figure is in the British Museum (Cat. 1147). The figure now exhibited may probably be regarded as the original from which the series derives. From Boscoreale.

*Lent by J. Pierpont Morgan, Esq.*

**31** (*against the base of 28*) STELE OF TIMARETE. A girl is showing a bird to a little child who stretches out his hands to take it. Fifth century B.C. Style of the Parthenon frieze.

The *stele* terminates in a pediment that projects somewhat beyond the relief itself. The bottom of the *stele* has been left rough for insertion into a basis. The *akroteria* of this pediment have been broken, and the relief itself has been broken right across, just below the girl's head, and mended again; the bird's head and the drapery on the lower part of the child's body have been rubbed and become rather indistinct; otherwise the preservation is good. As often, in reliefs of this period, the child is absurdly small in proportion to the principal figure.

The inscription runs along the top, below the pediment.

Conze, "Griechische Grabreliefs," No. 888, plate CLXXIII.; Michaelis, Richmond, 10.

*Lent by Sir Frederick Cook, Bt., M.P.*

**32** HEAD OF DIONYSOS (?), wearing a broad fillet and ivy crowned. Antique replica of an original of the first half of the fourth century.

Nose and lower lip as well as large patches on each side of the head are restored. The type is of great beauty; the inclination of the head, its structure, the broad planes of the cheeks, the vague melancholy that pervades the head, all testify to a strong Polykleitan influence, while in point of detail, the arrangement of the diadem seems directly imitated from the "Diadumenos." The interpretation as Dionysos is uncertain; the head might be that of Ariadne or simply of a Bacchante.

This fine head was obtained by the present Earl of Wemyss from Lord Walpole, who had purchased it in Rome. This disposes of the suggestion thrown out by Michaelis (who did not see the head) that it had once been part of Lord Guilford's collection. The head was highly praised by Waagen, "Treasures," iv., p. 64.

Michaelis, p. 432 (Lord Elcho).

*Lent by the Earl of Wemyss.*

33 STATUETTE OF A DANCER, draped in a long *chiton* which slips from her shoulders, and a cloak. The neck with the hair that falls on the nape is restored in plaster. The left shoulder, part of the left arm, and the back on the left side, as far as the hip, are restored in marble. On the right side a small piece of the plinth with the lower edge of the *chiton* is also restored. She brings her right hand forward under her cloak, and inclines her head and body to the right in the movement of the dance. The style of the head, with its long strands of hair, and the motive are clearly Alexandrian (cf. Nos. 17 and 19). Published by Joubin in the "Mélanges Perrot," pp. 203-206. M. Joubin gives a different explanation of the motive from the one put forward here.

*Lent by Dr. Paul Arndt of Munich.*

34 (side of case facing the recess) MARBLE TORSO OF APHRODITE under life-size. Parian marble. Fourth-century motive.

A piece of the left shoulder and a circular piece in the middle of the back at the waist are restored. The right arm was raised—probably to the hair. The left arm was held downwards, perhaps obliquely across the body. The modelling, especially of the breast and of the back, is admirable.

*Lent by Norman Forbes-Robertson, Esq.*

35 (on shelf to the right of Case O) HEAD OF A GIRL. The hair is combed up from the forehead and confined by a fillet. It is arranged

in a roll at the back and in a knot at the top of the head. The charming head is intact: it dates presumably from Hellenistic times. The inscription of the plinth records that it was found at Fiesole in 1748. Former Hoffmann Collection (Cat. 352).

*Lent by Mrs. Hornsby Drake.*

36 (*above Case O*) FRAGMENT FROM AN ANTIQUE WALL PAINTING, showing the head and shoulders of a young Satyr and Maenad ivy-crowned, embracing. Red background. From the border on the right, which is presumably from the same painting as the central group, the fragment belongs to the Third or "Ornate" Pompeian style (see Kelsey-Mau, "Pompeii," p. 454).

*Lent by Henry Oppenheimer, Esq.*

37 (*to the left of Case O*) HEAD OF A GIRL OR MUSE, with hair tied in a knot on the nape of the neck. Pretty decorative work of the middle of the fourth century. The nose is broken. The head has never been detached from the neck, which seems cut for insertion into a statue.

*Lent by Ludwig Mond, Esq.*

38 (*below 37*) SMALL MARBLE TORSO OF APHRODITE to below the knees. Traces of a puntello on the lower part of the torso show that the left hand was brought in front of the body with the gesture of the Venus dei Medici. On the left shoulder long strands of hair. Found at Rome in the Ludovisi quarter.

*Lent by J. W. Waterhouse, Esq., R.A.*

39 HEAD OF HOMER. The front of the nose is broken, but has fortunately never been restored; the part over the right eyebrow is slightly scratched, otherwise the preservation is excellent.

This superb head resembles most the busts in Paris and at Schwerin (Bernoulli, "Griechische Iconographie," Nos. 10 and 16). The naturalistic treatment, the realistic rendering of the furrows on the aged face, and the absence of all formal arrangement of hair or beard show that the portrait cannot be earlier than the third century B.C. On the necessarily ideal character of the portraits of Homer see Pliny, "Nat. Hist.," xxxv. 2.

The various types of Homer's portraits have been collected and studied by Bernoulli, *loc. cit.*

*Lent by E. P. Warren, Esq.*

40 HEAD OF AN ATHLETE. Antique replica of an original of the fourth century.

The bust has been broken, but is antique, with the exception of the left breast and of a piece on the right side of the neck in front. The edges of the breakage, however, have been so cut and worked away that it is impossible to ascertain whether the bust belongs to the head. The obvious impression, of course, is that the bust is somewhat too large for the head.

The tip of the nose and a portion of the left brow are restored; the hair in front has been worked over. That the head is that of a victorious athlete is shown by the laurel wreath and by the groove beneath, which once carried a bronze fillet. The type represented has been variously referred to the school of Lysippos and to that of Skopas. It would seem rather to be the creation of some other sculptor of that period, whose artistic personality has yet to be discovered. The long, deeply sunk eyes recall the winged Hermes from Chatsworth, No. 25. Found in Hadrian's Villa.

Michaelis-Smith, Lansdowne House, 62.

*Lent by the Marquess of Lansdowne, K.G.*

41 (*against the basis of 40*) BEARDED WARRIOR. Greek stele of about the first century B.C.

The warrior, who holds his spear against his shoulder with his right hand, and rests his left hand on his hip, stands in front of a truncated column, at the foot of which is a snake. The figure is borrowed from a larger composition which has survived in three examples. The most complete instance is a large relief of late coarse workmanship in the British Museum (Baumeister, "Denkmäler," p. 2120). Here the warrior stands in front of a *tropaion*; behind him appears the forepart of his horse;<sup>1</sup> in front of him is a maiden pouring a libation to a snake that winds about the stem of the *tropaion*. A similar relief, but with the horse left out, once belonged to Winckelmann ("Monumenti Antichi Inediti," plate 120), and is now in the Louvre (Fröhner, Cat., 486). At Mantua is another variant, in which only the warrior and his horse appear, with the snake twining about a simple pillar.

It is evident that all four examples must derive from some famous popular original from which more or less shortened extracts were made—to suit individual fancy or the individual purse—for the

<sup>1</sup> It is pointed out by Dr. A. S. Murray that the continuation of the horse's body and the clumsily placed head of the attendant are probably modern additions or alterations.

tombs of different warriors. It is noteworthy that the four known instances all belong to the same late period. The armour moulded to the body appears as early as the fourth century, but the general treatment approximates to that of the New Attic reliefs (see under No. 16). In the present example a delicately folded drapery of an archaic type is combined, as in most New Attic reliefs, with advanced modelling of the nude. The same throw of the drapery and treatment of the folds occurs in the figure of Apollo of a round basis in the Capitol, and of two other "New Attic" reliefs (Hauser, "Neu-Attischen Reliefs," Nos. 41, 42, 43).

*Lent by S. Arthur Strong, Esq.*

42 DRAPED TORSO OF APHRODITE. The fragment is unfortunately much mutilated; but the throw of the cloak across the legs, with the roll that it forms along the top, reminds one of the drapery of the Venus of Milo.

*Lent by the Earl of Wemyss.*

43 HEAD OF YOUNG DIONYSOS<sup>1</sup> or of a Maenad wearing ivy-wreath with fillet.

Pretty decorative style. The back is left sketchy. The head is intact, and the surface well preserved.

From the Bardini Collection.

*Lent by Henry Oppenheimer, Esq.*

44 HEAD OF A YOUNG GIRL.<sup>2</sup> This marvellously beautiful head, the subtlety of which brings it near to the achievements of the Renaissance, is shortly to be republished with a new attribution by Mr. Marshall of Lewes. From Chios; see Studniczka in "Athenische Mittheilungen," 1888, p. 188 (with rough reproduction from a pencil sketch). Parian marble.

*Lent by E. P. Warren, Esq.*

45 HEAD OF AN ATHLETE.<sup>3</sup> Antique replica of a work of the school of Polykleitos—end of the fifth century B.C. Parian marble.

*Restored:* only the tip of the nose. Replica of the head of the statue in the British Museum known as the "Westmacott athlete" from the

<sup>1</sup> On a pedestal of antique green porphyry lent by G. L. Durlacher, Esq.

<sup>2</sup> The Italian embroidery that drapes the "baldacchino" under which this head is shown is lent by Mrs. R. H. Benson.

<sup>3</sup> On a pedestal of antique green porphyry lent by G. L. Durlacher, Esq.

name of its former owner. The type, which has survived in numerous copies, shows a boy athlete resting the weight of the body on the left leg with the right leg drawn back; the left arm hangs at his side; the right arm is raised and is bent at the elbow; with the right hand he is placing a wreath on his head. The puntello on the hair on the right of the forehead shows where the hand supporting the wreath has rested. The original has been identified as the Kyniskos of Polykleitos, the basis of whose statue, inscribed with the name of both the athlete and the artist, has been found at Olympia (Loewy, "Inschriften der Griechischen Bildhauer," No. 50; for the identification see Furtwängler, "Masterpieces," pp. 250 f., and against it Mahler, "Polyklet," pp. 44 ff.).

The simplicity of the planes, the sharpness and distinction of the silhouette, the severe drawing of eyes and mouth, the somewhat archaic fullness of the chin, impart a singular charm and spontaneity to the head now exhibited, and show it to be a closer, more faithful copy of the original than is the Westmacott athlete.

Formerly in the Van Branteghem Collection.

*Lent by Sir Edgar Vincent, K.C.M.G., M.P.*

46 HEAD OF ZEUS. "Found in Greece; *provenance* Athens. Terra-cotta. Remains of a coating of red colour. Hollow inside. It appears undoubtedly to have been intended for insertion into a statue. The eyeballs, as in large bronzes or in gold and ivory statues, were made separately of some coloured material, and set in. In the hair and beard traces of the modelling tool may be detected in all their freshness; the mastery of the artist hand can be appreciated in its full original force. It is a Greek work of the great period of Pheidias (450-440 B.C.). Certain forms seem in the manner of Myron (the beard for instance); while, on the other hand, the infinite repose and still sublimity of the whole is rather in the spirit of Pheidias.

"Our Roman copies in marble of bearded heads of Gods from the Pheidalian period appear coarse, empty and dead, beside this wonderful Greek work. I am acquainted with no second work at all, in sculpture in the round, that affords us, even approximately, so high a conception of the sublimity of the images of the Gods in the greatest period of Attic art, combined with such a freshness and delicacy of execution.

"It may be conjectured that the head belonged to the model for a large

statue. It is, in any case, by the hand of one of the first masters of Greece, and a work entirely *unique* in character ; I know nothing similar to, or comparable with it" (Adolf Furtwängler).<sup>1</sup>

47 (*against Cases L, M*) MASK OF MEDUSA, with snakes encircling her head and twined into a knot under the chin (the snakes are broken at the sides). The little plinth that supports the mask has been broken off close under the chin. It is antique and original since the under part of the chin with the snakes is cut out of the same block with it. In the hair, which is parted over the forehead and curls up at the ends, are two wings, the curves of which follow those of the head (the right wing is broken). Close to the wings, two snakes start out of the hair, to either side ; further a number of the little bristling wisps of hair end in tiny snake heads. The eyes are wide open, the mouth parted ; the oval of the face has the strong beauty of Pheidian art. We are in presence of that new "beautiful" type of Medusa which, in the great art of the middle of the fifth century, took the place of the old leering Gorgoneion. The particular example now exhibited rivals in its superb and severe technique, and in the calm refinement of the conception, even the famous Medusa Rondanini (Munich), and confirms the date proposed by Furtwängler for the original bronze. Found in Corsica on the estates of the Biadelli family, and considered by its owner to be an original of the fifth or fourth century B.C. (on this point see p. 5). The mask is hollow, as in imitation of bronze or terra-cotta ; the marble Greek.

For the Medusa Rondanini, which, although varying in certain details, seems to be a replica of the head now exhibited, see Furtwängler, "Masterpieces," pp. 156 ff. (Other replicas are in the Museo Torlonia and in Naples.)

The Biadelli Medusa is shortly to be published by Dr. Sieveking in the "Revue Archéologique."

*Lent by Le Comte Biadelli of Paris.*

48 MODERN COPY OF THE MEDUSA RONDANINI, placed here for purposes of comparison with No. 47, in order to show the difference between antique and modern technique.

*Lent by C. Brinsley Marlay, Esq.*

<sup>1</sup> Professor Furtwängler also calls attention to the genuine incrustation, and to the little threadlike root formations ("Wurzelfasern") on the neck at the back.

49 HEAD OF APOLLO.<sup>1</sup> Antique replica of an original of the first half of the fourth century B.C.

The nose, from above the root, and nearly the whole of the upper lip, are restored. The hair is broken away just above the forehead on the left; a piece of the knot of hair on the left side of the central loop is also broken. The bust from below the throat is modern. Carefully executed replica of a Praxitelean Apollo that has survived in several examples, two of which are in England (in the Coll. Hope, Michaelis, Deepdene, No. 4; Michaelis, Petworth, No. 7; the best replica is in the Palazzo Vecchio at Florence; Amelung, "Führer durch die Antiken in Florenz," No. 2; "Einzelverkauf," 242; for the other replicas see Overbeck, "Kunstmythologie," v. pp. 150 f. and 510 f.; and Klein, "Praxitelische Studien," p. 22, note 2). The arrangement of the hair, which is drawn up and tied in a knot above the crown, occurs in the "Kora" of Vienna and in the statue of a youth at Boston, both of them works with marked affinities to the present type of Apollo (Klein, *op. cit.*, pp. 1 ff.). Klein (pp. 22 ff.) conjectures the artist of the original to have been Kephisodotos, the son of Praxiteles. The charming but somewhat puzzling bust in the Palazzo dei Conservatori ("Einzelverkauf," 43) is a late Roman adaptation of this popular type.

Michaelis, Broadlands, No. 1.

*Lent by the Right Hon. Evelyn Ashley.*

50 RELIEF. Athena, bareheaded and without aegis, holding her helmet in her left hand. Attic style of the second half of the fifth century B.C. Pentelic marble. (See p. 4 with note.)

The nose and a small part of the brow and hair are restored; the hand, which is placed on the hip, is broken on the outside, and the fingers are somewhat rubbed and effaced, otherwise the preservation is good. The goddess wears the Doric *peplos* with *diplois* open on the right side, where it falls in a cascade of rich folds. With her right arm firmly planted on her hip, she stands facing to her own left, looking down at the magnificent plumed Corinthian helmet which she is holding in her left hand. Her round shield rests against her left leg, and her owl is perched on the pillar in front of her. Beyond is her olive-tree, about which twines the guardian snake of the Akropolis. The whole picture breathes the Attic spirit of the fifth century, and more particularly that of the cults of the Akropolis, while the figure of the goddess is clearly

<sup>1</sup> On a pedestal from Dorchester House, lent by Captain Holford, C.V.O., C.I.E.

inspired by the "Lemnian Athena" of Pheidias, two copies of which have lately been identified (Furtwängler, "Masterpieces," plates I. and II.). Michaelis speaks of "this excellent piece of the noblest style." For the sentiment it should be compared with the relief (about 460 B.C.) of Athena leaning on her spear, and contemplating a *stele*, from the Akropolis.

Michaelis-Smith, Lansdowne House, 59; cf. Furtwängler, *op. cit.*, p. 14, n. 4.

*Lent by the Marquess of Lansdowne, K.G.*

51 (*placed above 50*) BRONZE CRATER, with volute handles, of the first half of the fifth century B.C., in admirable preservation.

Under the lip run two raised bands, the higher decorated with a tongue pattern and separated by a raised ridge from the lower, which is decorated with a pattern of spirals. The superb handles are attached to the body of the vase by Gorgons of the archaic type, with outstretched legs that end in snakes' bodies, and with face to the front with protruding tongue. Their hair hangs over each shoulder in long tresses, and they wear short *chitons* which they hold up with both hands. These figures support the magnificent volutes which are adorned on the lateral sides with bands of tongue pattern and spirals, and on the upper sides with two bands of tongue pattern. The edges are outlined with a broad moulding. Bronze vases of this shape were imitated in terra-cotta (cf. British Museum, E. 468-470); in bronze they are rare, even the British Museum not boasting so perfect an example as the present one, though it possesses one handle (No. 583) identical with those of the vase now exhibited, and a similar crater, No. 258.

Found at Rua in Campania. Exhibited for many years on loan at the South Kensington Museum.

*Lent by Claude Ponsonby, Esq.*

52 HEAD OF A GIRL.<sup>1</sup> Probably an original of the fifth century. Style of the school of Pheidias. The nose from below the root, with a small portion of the upper lip, is restored. The bust from below the throat is modern; also a piece of the left ear and the rim of the right ear. Michaelis notes that the work is "not executed with minute delicacy," yet the vividness of the lines (noticeable especially in the profile view) and a certain freshness of texture make it probable that this is an original work—though not of the first rank—executed under the influence of the Pheidian schools. The fullness of the chin, the shape of the mouth, and

<sup>1</sup> On a pedestal from Dorchester House, lent by Captain Holford, C.V.O., C.I.E.

sharpness of the lids, are all fifth-century characteristics. The arrangement of the hair with the broad fillet recalls a Pheidian type of Aphrodite.

Found in Hadrian's Villa. Lately published (from the cast) by S. Reinach in "Gazette des Beaux Arts," 1902, p. 465. Michaelis-Smith, Lansdowne House Cat., No. 90.

*Lent by the Marquess of Lansdowne, K.G.*

53 (*opposite Case F*) MOUNTED WARRIOR. Finest Greek work of the sixth century B.C.

The reins and the crest of the helmet, which were doubtless of a different material and separately attached, are now missing; the horse's feet, which were broken off probably along with the antique base, are restored; otherwise the group is singularly well preserved. The horseman is detachable, each figure having been cast solid by itself. Beautiful light green patina, with shimmering surface.

This superb group offers, in an archaic stage, the characteristics of developed statuary. The vividness of the silhouette, the harmonious relation of the parts, the intelligent yet unobtrusive modelling, the planes so flattened as to present to the eye broad unbroken surfaces, are peculiar to Greek art in the more advanced stages of archaic art and as late as the first half of the fifth century. The horse's head, with its broad cheek, alert ears, and prominent fiery eye, is the forerunner of the horses of the Parthenon. The massive realism of the whole recalls the groups of the great bronze medallist Pisanello. The warrior sits his horse firmly; there is a fine sense of muscular tension along the thighs and legs, and in the arms. The visor is lowered, the large archaic prominent eye being alone visible; at the back the hair flows in long waves. The delicately incised lotus flowers of the helmet should be noticed. It is difficult to decide whether the wavy lines in the horse's flanks are merely decorative, or indicate, as has been suggested, folds in the skin. The horse's mane is given in relief, in a manner that suggests marble rather than bronze.

Found at Grumento in Lucania. From the Pulsky, Forman, and Lelong Collections; Cecil H. Smith, "Catalogue of the Forman Collection" (1), p. 7, No. 53, plate I. The arrangement of this group reproduced by S. Reinach in "Répertoire," ii., p. 533, 1, is entirely fanciful. (See C. Smith, *op. cit.*, under No. 54.)

*Lent by Signor Canessa.*

54 (*on top of Case K*) BRONZE BOWL, with ornamental handles. Elegant plane leaves at the points of attachment to the body. Good workmanship of the Hellenistic or Augustan periods. The bowl appears to have been mended in several places.

*Lent by S. E. Kennedy, Esq.*

55 MARBLE VASE WITH LID.<sup>1</sup> The body is covered with a rich design composed of a tripod flanked by cranes and garlands. On the lid stylized akanthos leaves.

*Lent by Sir Charles Robinson, C.B.*

56 STELE OF ARCHIPPOS. The *stele* has been broken across just above the head of the principal figure and been mended. The nose of Archippos and the second finger of his right hand are restored; the big toe of his left foot is broken; otherwise it is in admirable preservation.

The main design is sunk between two pillars that support an architrave with frieze pediment and *akroteria*. In the centre of the pediment a shield in relief. In the centre of the frieze, within a sunk panel, a delicately carved olive wreath round the legend Ο ΔΗΜΟΣ. Below, in the epistyle, the inscription ΑΡΧΙΠΠΟΝ ΔΙΩΝΟΣ.

Archippos, a dignified personage draped in an ample cloak, stands facing, holding up his right hand to place the wreath upon his head. Behind him on his left, a pillar with elegant capital, on the top of which stands a vase with lid. On either side two diminutive figures lean against the pilasters of the *stele*. They constitute the main interest of the *stele*, for they mark the final transference of Greek art to the West. In spite of their classic setting they are not so much Hellenic in sentiment as Italian, and, like the charming *putti* of the octagonal urn in the Capitol (Helbig, "Führer durch die Sammlungen Klass. Alterth. in Rom," i. 440), they are among the precursors of the boys of Donatello. The whole *stele* in its elegant sobriety is characteristic of the art of the Augustan period.

Formerly in the Grimani-Spago Palace in Venice. Richmond, Doughty House, Michaelis, No. 67.

*Lent by Sir Frederick Cook, Bt., M.P.*

<sup>1</sup> On a bronze tripod stand lent by J. Fulleylove, Esq., R.I.

57 SMALL DOUBLE TERMINAL BUST OF DIONYSOS AND ARIADNE.<sup>1</sup> The head of Dionysos is bearded and ivy-crowned, with a thick fillet over the brow. Ariadne wears a wreath with a fillet twined round it.

Decorative work in imitation of the sculpture of the third century B.C. The treatment of the eyes with the faint indication of the lower lid points to the school of Alexandria (W. Amelung, "Dell' Arte Alessandrina," *passim*).

*Lent by James Knowles, Esq.*

(Owing to lack of space nine heads, three bronzes, and the casts from the Palace of Knossos are exhibited downstairs in the Members' Writing Room (Nos. 58-70), where will also be found the water-colour drawings by C. R. Cockerell.

In the passage leading to the Gallery hang two water-colour drawings, in one frame, of sections of the interior of the Parthenon restored by C. R. Cockerell, R.A.

*Lent by Mrs. Frederick Pepys Cockerell.*

<sup>1</sup> Placed on a Renaissance pedestal lent by G. L. Durlacher, Esq.



## CASE A

### SMALLER BRONZES (Nos. 1-28)

1 STATUETTE OF ATHENA-NEIT. The figure rests on the right leg, with the left at ease and brought slightly forward. The left hand is planted on the hip. The right arm is extended, and holds an object which is now broken. The goddess is draped in a fine *chiton*, with an ample *himation* folded over and clasped just below the left shoulder. The headdress is compounded of elements borrowed from the helmet of Athena, and from the high coiffure of the Egyptian Goddess Neit. The diadem is in the shape of the front of a helmet, but the *uræus* snake writhes forward from the crown of the head, and finally raises neck and head in plume shape over the forehead. The hair hangs down the back. Good workmanship; the head of great delicacy. Greek work of the Ptolemaic period.

*Lent by J. H. Fitzhenry, Esq.*

2 STATUETTE OF THE CHILD HORUS (the Greek Harpokrates), with the forefinger of his right hand on his lips, and the snake winding round his left arm. On his head the pschent or double crown of Upper and Lower Egypt. Behind the right ear the characteristic side lock of hair. Hanging round his neck by a ribbon a bulla. Greek work of the Ptolemaic period (compare Nos. 3 and 4).

*Lent by Henry Wallis, Esq.*

3 STATUETTE OF HORUS OR HARPOKRATES, wearing the pschent or crown of Upper and Lower Egypt. The little god combines the attributes of Eros with his own; he is winged, carries his quiver, and raises his forefinger to his lip with the characteristic gesture. With his left hand he carries a large horn of plenty, and leans upon a stem, about which winds a snake. A dove on the left, a lamb on the right. The basis is original. For this type of Harpokrates cf. S. Reinach, "Répertoire," ii., pp. 481 ff.

*Lent by Ludwig Mond, Esq.*

4 STATUETTE OF HORUS OR HARPOKRATES, wearing the pschent or crown of Upper and Lower Egypt.

On the head the hair is indicated by delicately executed wave lines that expand into rich ringlets falling over the sides of the face and the nape of the neck. The parting is covered by the tress characteristic of heads of Eros. The right arm is raised from the elbow, but the hand is broken off at the palm ; the left arm is bent inward at the elbow, and the fingers of this hand are placed before the mouth with the gesture characteristic of Horus. The right leg is broken from above the ankle, the left from above the knee. Otherwise the preservation of this exquisitely modelled bronze is admirable, the blue-green patina of the back being exceptionally fine.

Finest Greek work of the Ptolemaic period.

*Lent by Ludwig Mond, Esq.*

5 LID OF A MIRROR-CASE. Original Greek work of the middle of the fourth century. The design in relief.

To the left a female figure, probably Aphrodite, clothed in a thin *chiton*, and with long veil passing down the back and thrown over her lower limbs, sits on a rock ; with her left hand she holds the end of the veil. In front of her, touching her lower drapery with his right hand, stands Eros with outstretched wings. His long hair is gathered into a knot at the back of his head. With his left hand he holds a goose against his side. At his back a fluttering drapery.

*Lent by John Edward Taylor, Esq.*

6 BABY, sitting with his legs crossed, his arms held in front of him, and left hand clenched. This charming statuette belongs probably to the Alexandrian period. Fine green patina with the earth still adhering (cf. the similar bronze in Naples, S. Reinach, "Répertoire," ii. 452, 453).

*Lent by J. Pierpont Morgan, Esq.*

6\* HORUS OR HARPOKRATES (cf. Nos. 2, 3, 4).

*Lent by J. Pierpont Morgan, Esq.*

7 ATHENA HELMETED, in the attitude of combat. Fine archaic imitation of a fifth-century type. Height,  $7\frac{1}{4}$  in.

The forearms from above the elbow are missing ; the left arm is lowered, and probably carried a shield ; the right was raised to hold the spear in the manner familiar from the Athena of the Panathenaic vases. The goddess wears a long *chiton* and a *himation*

draped across the body; remains of a crest or plume are still visible on the top of the round helmet; the hair is gathered into a tress that falls down the back. For a similar statuette, compare the Athena at Chantilly, published by L. Heuzey in "Monuments et Mémoires," vol. iv, plates I. and II., pp. 1 ff.

Michaelis, Richmond, 18.

*Lent by Wyndham F. Cook, Esq.*

**8 MIRROR STAND** in the form of Aphrodite with two hovering Erotes. Fine archaic work, about the end of the sixth century B.C.

The basis is lost, but the figure itself is in magnificent preservation.

It is remarkable for the severe distinction of the design, the delicacy of the execution, the daintiness of every detail. The goddess wears the Doric *chiton* with ungirdled *diploidion*; in her right hand she holds a flower; with the left she lifts her drapery in the scheme so familiar in archaic statues. The general character of the figure seems Argive rather than Attic, and falls within a group for which the influence of the Argive master Hageladas has been claimed.

The type of mirror is that of a well-known series now numbering from fifty-five to sixty-five examples, some of the finest of which are in the British Museum ("Catalogue of Bronzes," Nos. 239 to 246, etc.). An all but exhaustive list has been drawn up by E. Pottier in Dumont's "Céramique de la Grèce propre," ii., pp. 249-253; cf. Michon in "Monuments de l'Association des Etudes Grecques," 1891-1892, pp. 33-35; de Ridder, "Bronzes de la Société Archéologique d'Athènes," p. 36, etc.; cf. "The Forman Collection," Nos. 66, 67, 68. For the artistic character of the figures see Furtwängler in "Neue Denkmäler Antiker Kunst" (Munich, 1900), ii., p. 586.

Michaelis, Richmond, No. 39.

*Lent by Wyndham F. Cook, Esq.*

**9 STATUETTE OF APHRODITE**, from a mirror support. Greek work of about 580 B.C. Height, 8 $\frac{3}{4}$  in.

The mark on the top of the head proves that the statuette supported a mirror. The right arm is raised with the palm of the hand turned outwards (cf. the figure from Corinth in Pottier-Dumont, "Céramiques de la Grèce propre," ii., p. 251, No. 24), the fingers, which probably held a flower or fruit, are broken. The left arm is bent at the elbow and drawn back. The palm of the hand is turned outward; the fingers, which were bent, are broken. This hand also

possibly held an attribute or a wreath. The hair, which is parted in front, hangs in a loose *bandeau* in front of the ears; it is rolled at the back and kept close to the head by a fillet. The figure stands with both feet firmly planted on the ground, but with the right leg slightly in advance of the left. The statuette remains attached to its original basis, which has been inserted into a modern (?) plinth. This remarkable figure is an important addition to the series of rare nude bronze statuettes of Aphrodite of the archaic period. The four instances enumerated by Körte ("Archäologische Studien H. Brunn dargebracht," Berlin, 1893, pp. 25 ff.) comprise a mirror support in Munich, from Hermione; another in Dresden, from Caere; a third in the Wilde Collection; the fourth—a simple statuette not intended as support—belongs to the Trau Collection in Vienna. All four are slightly more archaic than our example, and therefore exhibit the same characteristics, only more accentuated. The long, sinewy legs, the bony knees, the narrow hips, the flat abdomen and small *glutaei*, and the whole of the back, are all of a distinctly masculine character.

*Lent by Charles Loeser, Esq.*

10 APHRODITE "BINDING HER SANDAL," or, more probably, washing her foot. She steadies herself by means of her raised left arm, and holds an apple in her left hand. The hair seems drawn into a knot at the top of the head where it meets the diadem. For the type see the marble statuette, No. 17.

Found at Memphis.

*Lent by Henry Oppenheimer, Esq.*

11 STATUETTE OF APHRODITE, with gold torc, gold bracelet on her left arm, and gold anklet on her left ankle. In the hair, traces of a gold diadem. The front hair is drawn up into a knot at the top of the head, and the hair from the sides is tied into a knot on the nape. Aphrodite stands on her right leg, with the left at ease and somewhat drawn back; her right arm is bent upwards from the elbow, her left arm is held close to her breast. In this exquisite little bronze, we perhaps have an adaptation of the famous *pseliumene* of Praxiteles. (For the Praxitelean statue see Klein, "Praxiteles," pp. 282 ff.)

*Lent by John Edward Taylor, Esq.*

12 APHRODITE, nude, holding an apple in her right hand, which is extended from the elbow; her left arm is brought round in front of the body with the gesture of the Venus dei Medici. The weight is

on the left leg, with the right leg at ease. The long hair is tied in a knot at the nape, and flows down the back, and in a curl to the front over each shoulder. In the hair a diadem.

*Lent by Wyndham F. Cook, Esq.*

13 STATUETTE OF APHRODITE with arms extended to the front and somewhat away from the body. The hair from over the forehead is tied up in a knot at the top of the head; that from the sides is gathered into a knot at the back.

*Lent by E. P. Warren, Esq.*

14 LARGE STATUETTE OF APHRODITE, with the weight thrown on to the left leg and holding a tress of hair in each hand. Type of the "Anadyomene." The left arm has been broken, but is replaced and antique; the face is somewhat rubbed and the patina rough; but the figure is a good and instructive work of the Alexandrian school.

From the His de la Salle Collection.

*Lent by George Salting, Esq.*

15 STATUETTE OF APHRODITE winding the *kestos* round her waist. The weight of the figure is on the left leg; the goddess looks out to the right. Her front hair is combed back and tied in a high knot on the crown of the head. The hair from the sides and back is coiled up on the nape of the neck. The figure is cast hollow. The top of the antique basis is preserved. The tall slim proportions and the exquisite daintiness of the design show that we have here another creation of the Alexandrian school. For the style compare the marble torso of Aphrodite, No. 19; the motive belongs to the group of toilet motives noted under No. 17 (marble).

*Lent by George Salting, Esq.*

16 SMALL STATUETTE OF A BOY SATYR (cf. No. 17), holding under his left arm a young animal of uncertain shape, and carrying a small club raised in his right hand. Over the forehead a knot of hair. The ears are pointed, and in the back are traces of a tail. Pretty conceit of the Alexandrian epoch.

*Lent by C. Newton-Robinson, Esq.*

17 HALF FIGURE OF A BOY SATYR, rising from a floral calyx. The left arm is extended; the right is bent upwards from the elbow. Hollow pupils. In the middle of the back at the waist a

little tail ; the ears are pointed, and the hair is gathered into a knot over the forehead. Fine deep green patina.

On a charming Renaissance lapis lazuli basis.

*Lent by J. Pierpont Morgan, Esq.*

**18 VOTIVE STATUETTE OF A WOMAN**, of the period about 520 B.C.

The figure is draped in a *chiton* reaching to the ankles, with a mantle draped above this. The edge of the mantle is turned over and adorned with a row of circles, with a dot in the centre ; the right hand and arm are extended ; in her left hand the woman holds a bird. The hair, which is waved and parted to either side, is adorned with a *stephane* ; a twisted necklace hangs from the neck.

Formerly in Forman Coll. Cat., No. 71 (with plate).

*Lent by George Salting, Esq.*

**19 BRONZE MEDALLION** of a Maenad with ivy-crowned hair, emerging as far as below the breast ; large hollow pupils. The medallion adorned a couch, or similar piece of furniture, which the ring round the medallion served to lift.

*Lent by Henry Oppenheimer, Esq.*

**20 STATUETTE OF A WOMAN.** Archaic Greek of about 470-460 B.C.

The right hand and foot are broken off. The basis apparently belongs to the statuette. The figure wears the long *chiton* with ungirt *diploidion*. With her left hand she picks up her *chiton* in the well-known scheme and holds a pomegranate. The hair radiates from the crown ; below the fillet it is parted over the forehead and rolled back in front of the ears ; at the back it is raised from the nape of the neck in a thick roll ; a fillet keeps it close to the head. The coiffure and the style of the head, so far as the small size permits one to judge, are closely akin to the heads of Argive type, Nos. 7 and 11.

Former Tyszkiewicz Collection.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

21 STATUETTE OF TYCHE, holding the horn of plenty in her left hand. The right hand is lowered, and probably held the rudder. In the hair a diadem, behind which rises a high pointed ornament, now broken.

*Lent by Sir Thomas Gibson Carmichael, Bt.*

22 MIRROR supported on the outstretched wings of a young nude female figure or *Lasa*. She stands on tiptoe with left leg crossed over the right. Her feet are sandalled, and rest against a pin, which may have been for insertion into a basis or handle. Her left hand is placed on her left hip, and holds an *alabastron*. She has evidently been dipping the fingers of her right hand into the contents of her *alabastron*, for she raises them to her nostrils apparently enjoying the scent. The flanged edge of the mirror is decorated with a fillet and egg moulding. On the back within a circle adorned with a cable pattern is engraved a design of Eros—represented as an adolescent winged—holding a hammer with both hands. The figure faces the spectator, with only a slight turn to the right. The low bench-like carpenter's table in front of Eros, as well as the hammer which he holds and the numerous tools scattered about him (hammer, adze, double axe, chisel and a saw), show that this is Eros' workshop. A *dicta*, or amphora with pointed bottom, hangs upon the left. The workmanship of the supporting figure is superior to the incised design of the mirror.

Former Forman Coll., No. 136 (Cat. C. Smith).

*Lent by Sir Thomas Gibson Carmichael, Bt.*

23 SMALL STATUETTE OF ARTEMIS raising her right hand to her quiver, which is slung on her right shoulder by a strap; short *chiton* with *diplois*, and rolled drapery round the waist. In the lowered left hand she probably held her bow. On the feet sandals strapped high up the leg. The hair is done in two knots, on the top and on the nape. The statuette is attached to its antique basis. (For similar types see S. Reinach, "Répertoire," 313, 314).

*Lent by C. Newton-Robinson, Esq.*

24 STATUETTE OF A WOMAN, draped in a long embroidered *chiton* with *diploidion*. Her left leg is slightly advanced; with her left hand she grasps the side of her *chiton*. On her head a *stephane*. The long hair that flows down the back is elaborately tressed. Tunic and buttoned sleeves. On the feet shoes. The right hand, which was extended, is broken, and the right forearm is injured.

The left hand is broken from the palm. The nose and mouth effaced. Good bluish-green patina.

*Lent by W. Rome, Esq.*

25 STATUETTE OF ATHENA: excellent antique copy of a type of the fifth century. The square structure, the severe style of the folds, and the general character of a work of the great period are rendered with admirable fidelity. Found at Bordeaux.

S. Reinach, "Répertoire," ii., 274, 5.

*Lent by M. d'Eichthal, Paris.*

26, 27 TWO MEDALLIONS, similar to No. 17, representing winged heads of Medusa, with snakes in their hair. From a couch or bed. Late workmanship.

*Lent by J. E. Kennedy, Esq.*

28 CANDELABRUM. Work of the fourth century.

The style and pose of the young Satyr that forms part of the stem is proof of the correctness of the date proposed by Mr. Cecil Smith for this admirable specimen of ancient bronze technique. The profusion of detail is entirely subordinated to a general simplicity of effect. The foot, though constructed out of five different decorative elements, has a homogeneous character. The three feet are formed by circular stands, each supported on a thin square plinth and supporting the hind leg of a lion that issues from the jaw of a griffin; the griffins are prolonged to form the platform upon which rests the actual stem of the candelabrum; at each of the three corners sits a cat with its paws upon a dead bird. The long-eared and horned satyr supporting the stem holds a bunch of grapes in his raised left hand; the right possibly held a cup. Immediately on his head is a sort of torus or pad from which issues the stem up which another cat is pursuing a pigeon. The stem terminates in a nude female figure whose legs end in serpent coils. This figure is as admirably executed as that of the satyr. On her head, and with uplifted arms, she supports the socket of the candelabrum, formed of a bowl set in a square plinth adorned with a pigeon at each corner. For similar candelabra see British Museum "Catalogue of Bronzes," Nos. 771-781.

From the Forman Collection (Cecil Smith Cat. No. 143).

*Lent by John Edward Taylor, Esq.*

28\* NIKE, with outspread wings, standing on a globe and holding a wreath in her right hand.

*Lent by J. H. Fitzhenry, Esq.*

## CASE B

### SMALLER BRONZES—*continued* (Nos. 29-60)

29 SMALL VOTIVE BULL. Fine modelling ; the tail, folds of the neck, of the skin above the eyes, etc., rendered by delicately moulded lines.

*Lent by J. H. Fitzhenry, Esq.*

30 NUDE MALE FIGURE, holding a fruit in his left hand. The weight is on the right leg, the left is placed forward as in walking. The long flat feet are distinctly archaic. The right arm is bent forward at the elbow. The face is long, with large eyes set to the side. The hair is indicated by incised radiating lines on a slightly raised surface, which fits the head like a cap. The ears are placed singularly high. Characteristic Greek work of the archaic period (end of sixth century). Found at Sikyon.

*Lent by E. P. Warren, Esq.*

31 SMALL SEATED FIGURE OF A MAN (Height, 0.45 mm.). He sits with the right leg somewhat extended, and the left drawn back. The right hand rests on the right knee. On the left arm is slung a basket. A short cloak covers the lower part of the body. The motive is taken from everyday life—apparently a slave coming back from market and resting on the way.

*Lent by Henry Wallis, Esq.*

32 STATUETTE OF SEILENOS. He is bearded and has horse's ears, tail, and hoofs. Around his waist the *mitra*. With his right hand he holds his tail, and he clasps his left hand to his side. The nipples are incised and surrounded by radiating lines. Admirable workmanship of the archaic period, about 490 B.C. From the lid of a cista ?

*Lent by John Edward Taylor, Esq.*

*The Exhibition Committee regret that the bronze  
Apollo lent by the Comtesse de Béarn (Case B, No. 33)  
cannot be in its place till after June 15th.*



## 33 STATUETTE OF APOLLO, holding the bow in his left hand.

On the back in archaic characters the inscription, written *boustrophedon*, from left to right, and right to left, and inverted :

ΤΑΣΑΡΤΑΜΙΤΟΣ : ΑΠΟΒΟ

ΜΙΟΝ ΤΑΞΕΜΕΡΑΣ

"Belonging to Artemis the Soother, [a gift] not offered on the altar."

Greek work of about 480 B.C.

The right hand, which possibly held an arrow or else a laurel twig, and both feet are missing. Otherwise the figure is in admirable preservation. Like the epigraphy, the style of the statuette points to the date 484-480 B.C., that is, to the close of the archaic period, just previous to the emancipation of statuary. In effect the statuette combines archaic stiffness with an amount of technical freedom in the rendering of details. The anatomy of the slender, delicate body is finely indicated, yet, as in archaic works, the hips are too small for the shoulders, and though one of the legs carries the weight, leaving the other free, there is no corresponding variation in the height of the shoulders. The head looks straight out with no lateral flexion whatsoever. The charming wire-drawn hair, however, shows little or no trace of archaic treatment—it radiates from the crown in straight locks that are bound by a fillet, whence they escape, framing the face and partly covering the neck at the back.

The bronze appears to come from the sanctuary of Artemis at Lusoi in Arkadia. "Hμερα," "the soother," as an epithet of Artemis, appears in Kallimachos ("Hymn to Artemis," 236); while of the Artemis of Lusoi Pausanias (viii. 18, 3) uses the form Ἡμερασία. "Αρταμις" for "Αρτεμις" is Doric. The epithet ἀποθώμιον, *i.e.*, not offered on the altar but placed in some other part of the sanctuary, appears here for the first time as applied to a votive statuette.

Published by Furtwängler in "Neue Denkmäler antiker Kunst," ii. (Munich, 1900), pp. 566, ff.

*Lent by La Comtesse de Béarn.*

## 34 SATYR, bending down, about to crouch. The left hand clasps the left knee, the right hand is held out. Archaic period.

From the Tyszkiewicz Collection. Height, 0.8 cm.

*Lent by Henry Wallis, Esq.*

## 35 STATUETTE OF HERMES, similar in style to No. 44, but of somewhat slenderer proportions. The right arm is bent at the elbow and extended; the fingers are broken, but the hand may

have held a *patera*. The *chlamys* is thrown over the left arm, which is extended downwards, and probably carried the *kerukeion*. Fine smooth green patina.

*Lent by E. P. Warren, Esq.*

**36** LARGE VOTIVE STATUETTE OF A YOUTH.

The fingers of both hands and the toes of both feet are broken; otherwise the preservation of this remarkable figure is excellent. The youth is completely nude; he stands with his weight on the left leg, and the right at ease and slightly in advance. The right hand is raised towards the chin in an act of salutation or greeting to the god (*adorans*). The left hand hangs down the side, and is brought slightly forward with the open palm turned outwards. The harmonious proportions, the simple planes, the delicately expressed musculature, mark this as a masterpiece among early bronzes. For the type compare the statue published by Furtwängler in Coll. Somzée, plate 4.

*Lent by E. P. Warren, Esq.*

**37** STATUETTE OF A DIVER. A young man, nude, with the left leg advanced, and the right somewhat drawn back, and the body slightly bent at the waist stands with both arms extended forward. Curling hair lying close to the head. Large eyes with incised pupils. Greek work of the later archaic period. Fine deep green patina.

*Lent by E. P. Warren, Esq.*

**38** STATUETTE OF A DISCOBOLUS. Archaic work of about 460 B.C. Height, 0.08. From the lid of a cista.

In spite of its diminutive size and archaic character, this charming little bronze already shows, in an earlier stage, the vigour and grace characteristic of the school of Myron. The right foot is advanced, the right hand holds the quoit; while the athlete appears to steady himself with his left arm, which is raised with the open hand turned towards the head. The precision of the silhouette, the simplicity of the planes, the flatness of the structure, all recall works of about 470 to 460 B.C. The hair, which is bound round the head with a fillet, is gathered into a dainty plait at the back. The hips are girt with the *mitra*.

Michaelis, Richmond, No. 38.

*Lent by Wyndham F. Cook, Esq.*

39 SMALL BRONZE MASK, intended for attachment to a casket or other object. The face is the severe type with full chin of the first half of the fifth century (cf. the "Ward head" No. 2). The beautiful waving hair is combed down from the crown and spreads symmetrically to either side of the face.

*Lent by T. W. Greene, Esq.*

40 STATUETTE OF APOLLO with quiver on his right shoulder, but without quiver strap; long hair falling over the neck in front; the left hand presumably held the bow; the extended right hand perhaps a laurel twig. The figure stands on the right leg with the left at ease, and drawn somewhat to the side. Height, 5 in.

Said to have been found at Megara.

*Lent by Henry Pfungst, Esq.*

41 COMPOSITE DIVINITY, with the attributes of Hermes, Eros, Dionysos, Ares, and Poseidon. Roman adaptation of a Greek model.

The feet were broken off with the antique basis and are restored. Part of the right arm from above the elbow and the right wing are missing. Forehead and hair have suffered somewhat on the left side. The figure stands on the right leg with the left leg at ease; the head is slightly inclined to the right; the expression is dreamy and a smile plays about the mouth. The broad wreath is tied by a fillet that falls on the shoulders on either side. The leaves are not very distinct; Michaelis interprets them as "ivy and laurel," the joint symbol of Apollo and of Dionysos. In the hair, above the temples, are the wings of Hermes. The head is covered by a large helmet, the attribute of Ares; the rich plume is supported by a griffin; the thick curls escape in profusion from helmet and wreath. A long strap passes round the body from the left hip to the right shoulder and holds the quiver, which remains intact. In the left hand is held the dolphin, symbol of Poseidon.

This comingling of different attributes and functions in one divinity is characteristic of Roman art. The basis of the whole conception seems to be Hermes rather than Eros. A similar idea is embodied in the statuette at Ratisbon, published by Furtwängler in "Jahrbuch d. Ver. v. Alterthumsfr. im Rheinland," Heft 103, plate 1.

From the Mertens-Schaafhausen Collection. Found at Bonn in 1840 in digging the foundations of a house on a site of the old Roman road. Published as an Eros with the attributes of the gods he has sub-

jugated by L. Ulrichs, "Bonner Jahrbücher," i. (1842), plate III., 1 and 2, pp. 56 foll. S. Reinach, "Répertoire de la Statuaire," ii., p. 440, No. 2.

Michaelis, Richmond, No. 25.

*Lent by Wyndham F. Cook, Esq.*

42 SMALL DANCING FAUN, as, probably, originally attached to a lamp. Height, 0.7 cm.

*Lent by Henry Wallis, Esq.*

43 STATUETTE OF HERMES, with *chlamys* wound round his left arm, and winged sandals. He stands on his right leg, with the left leg slightly brought forward and at ease; the left hand held the *kerukeion*. The right arm is bent at the elbow and extended outwards somewhat obliquely. The right hand still holds the purse. The eyes were inlaid with silver.

Good antique imitation of a Polykleitan model. Beautiful deep green patina.

Former Hoffmann Coll. (Cat. Fröhner, 552).

*Lent by Henry Oppenheimer, Esq.*

44 HERMES, with *chlamys* thrown over left shoulder; antique adaptation of a Polykleitan model. Height, 6 in.

The first finger of the left hand and the *kerukeion* are broken; there are fragments of a purse in the lowered right hand. Eyes and nipples were inlaid with silver. The head is turned to the right; the curling hair lies close to the head; the figure stands on the right leg, with the left leg at ease; the rich sandals are delicately executed. The type of Hermes holding the purse was one of the commonest in antiquity, especially among the Roman and Gallo-Roman bronzes (see S. Reinach, "Répertoire," ii., pp. 154-165, ff.). This particular statuette, however, is one of a group of five or six, which though not necessarily direct copies of any Polykleitan original, yet, from the character of the head and hair, structure of the body, and the pose of the figure, are evidently later Greek derivations or adaptations of a Polykleitan type (Furtwängler, "Masterpieces of Greek Sculpture," p. 232). The finest example of the group is the Hermes with gold torc in the British Museum ("Catalogue of Bronzes," 825, with plate).

Michaelis, Richmond, 22.

*Lent by Wyndham F. Cook, Esq.*

45 FRAGMENT OF A LEFT SHOULDER, with *chlamys* and uplifted arm, from a statuette similar to the preceding. The fragment is in admirable condition, even the first finger, which is slightly separated from the rest, being intact.

*Lent by the Lord Ronald Sutherland Gower.*

46 STATUETTE OF A "GENIUS" OR "BONUS EVENTUS."

The figure rests on the right leg; the left is slightly drawn back and at ease; the head looks out to the side of the supporting leg. The right arm is raised from the elbow, the fingers are broken; the hand probably once held a *patera* (?). The left arm hangs down, and is placed somewhat obliquely from the body. The hand, the little and the first fingers are broken. The left foot broken and restored. Clustering curls frame the face and fall thickly over the neck. Over the forehead the locks rise up as in portraits of Alexander and in heads of Helios. It is evidently a Roman adaptation of a good Greek model of the fourth century. Hollow eyes that were once inlaid with silver.

Found at Mylasa.

*Lent by Henry Oppenheimer, Esq.*

47 ATHLETE STANDING. With a strigil held in his right hand he is scraping his right shoulder blade. His left arm hangs at his side (*Apoxyomenos*).

*Lent by W. Rome, Esq.*

48 WINGED EROS, holding a bunch of grapes in his right hand, and with his left half leaning on a bundle of flowers and fruit tied in a handkerchief. The tortoise may be antique, but it is more than doubtful whether it originally belonged to the Eros. Alexandrian motive.

*Lent by Sir Thomas Gibson Carmichael, Bt.*

49 ARTEMIS, clad in a short double-girt *chiton* and wearing sandals, moving rapidly to right, having just discharged the arrow from her bow. Her hair is tied into a knot at the back. For the type compare S. Reinach, "Répertoire," ii., 311, 1 and 4. The technique is remarkable owing to the flatness of the statuette; although the back is fully worked out, the figure almost seems intended for

attachment. Statuettes of this kind were probably intended to be seen placed close up to a background. The eyes were inlaid with silver. Said to have come from Alexandretta.

*Lent by C. Newton-Robinson, Esq.*

50 SICK MAN SITTING ON A CHAIR, leaning forward: inscribed Εὐθαμίδας Περδίκ[η] on the cloak that is thrown over the knees. Good Greek work. Height, 0.115 cm.

The legs of the chair are broken off; otherwise the bronze is in fine preservation. The eyes were once inlaid with silver. The body shows extreme emaciation, though it certainly is not that of a skeleton, as has been sometimes asserted. We probably have here the votive offering—perhaps to Asklepios—of some convalescent or invalid. The style of the head is reminiscent of the best Alexandrian portraiture. From the character of the epigraphy, however (for the inscription see "Corpus Inscr. Graecarum," 6855. b.), the statuette cannot be dated earlier than the first century B.C. Since it was found in France it may be the work of some Greek artist established in the Greek colonies of southern Gaul.

Found near Soissons, and formerly in the collection of the Vicomte de Jessaint.

Michaelis, Richmond, No. 29. S. Reinach, "Répertoire," ii., p. 691, 4.

*Lent by Wyndham F. Cook, Esq.*

51 ZEUS. Imitation of a type of the close of the fifth century. Height, 6 $\frac{1}{8}$  in.

Both feet, the right leg from the knee and the left leg from above the ankle have been broken off along with the antique basis. The left arm, which was extended and probably grasped a sceptre, is broken just below the drapery; the fingers of the right hand, that once held the thunderbolt or some other attribute, have likewise disappeared. Otherwise the statuette is in admirable preservation. The god stands on the left leg with the right relaxed; the head is slightly inclined to the side of the leg at rest. A folded *chlamys* is thrown over the left shoulder. On the rich curling locks rests a crown of leaves (oak?) tied at the back with a fillet, the ends of which flow over the shoulders. The massive beard discloses the well drawn mouth.

*Lent by Miss Henriette Hertz.*

52 STATUETTE OF ZEUS. The front of the thunderbolt carried in the hand is broken, as well as the left arm with its drapery. Height,  $6\frac{1}{2}$  in. The god rests on the right leg with the left leg at ease, and looks out on the side of the supporting leg. On the feet rich sandals.

The pupils of the eyes are hollow; a crown of oak-leaves rests on the massive locks and is tied at the back with a fillet that hangs over the shoulder. The type with the high leonine locks over the forehead goes back to the latter half of the fourth century.

Found at Baalbeck.

*Lent by the Harrow School Museum.*

53 ZEUS. Figure identical with No. 51 in every particular, even of breakage.

Former Forman Collection. Cat. plate IV., 85; described by Cecil Smith as "undoubtedly Greek work of a good period."

*Lent by George Salting, Esq.*

54 STATUETTE OF NUDE ARCHER, with long hair and peaked cap. Archaic period, about 520 B.C. Fine bluish-green patina. Probably from the lid of a cista.

The figure, which has never been separated from its base, stands with both feet (which have the characteristic archaic length and features) firmly planted on the ground, the left foot slightly in advance of the right. The right arm is raised as if to hurl the javelin. Under the left arm he holds his quiver, which is slung round his shoulders by a strap. For the peaked cap compare the figure of Paris from the west pediment of Aegina.

*Lent by Henry Oppenheimer, Esq.*

55 LITTLE CHILD sitting on the ground with legs apart, clothed in a *chiton* or shift. The left hand is held near the side and closed; the right arm rests on the right leg, and is bent upwards at the elbow; the hand probably held a flower or toy. Over the forehead a fillet; the hair is done in a plait over the centre, as so often in the case of Eros. The basis is antique, and belongs to the statuette.

*Lent by C. Newton-Robinson, Esq.*

56 STATUETTE OF A NUDE YOUTH.

The right foot is broken, and the right hand from above the wrist. The features and the hair are somewhat effaced.

The youth rests on his left leg, with the right at ease and placed forward. The head is inclined to the left. The left arm is raised

towards the head, and the hand probably held a wreath, of which the other end was supported by a pin (the pin hole is visible in the front of the head). The right arm is bent inwards at the elbow, and the clenched hand placed somewhat above the breast seems to have carried a spear. The type goes back to a Praxitelean model.

For the motive compare the statue of the so-called "Kyniskos" of Polykleitos (No. 44).

*Lent by E. P. Warren, Esq.*

57 SMALL STATUETTE OF A DIOSKOUROS (?), wearing the *pilos*; drapery resting on the right shoulder, and thrown over the left arm. The weight is on the right leg, the left is at ease. The head looks out to the right. The right arm is extended downwards, the left is bent at the elbow; the left hand holds what seems to be a whip, folded.

*Lent by George Salting, Esq.*

58 HALF FIGURE OF EROS, winged, rising from a floral calyx which is itself supported on a plinth resting on an elaborate foot made up of a lion's leg and claw placed upon a tortoise and terminating at the top, below the plinth, in a bunch of inverted *akanthos* leaves. The hair of Eros is tied in the usual topknot; in his left hand he holds a shell, into which he is pouring from an *alabastron* (? cf. Brit. Mus. Bronzes, 1127 to 1129, 1131) held in his raised right hand. The hole on the top of the head shows that the figure served as a support. A smaller but similar bronze is in the British Museum (Bronzes, No. 1161). Cf. also S. Reinach, "Répertoire," ii., p. 457.

*Lent by Henry Pfungst, Esq.*

59 TERMINAL BUST OF A BOY AND GIRL FAUN (see Case D, No. 106). Presumably found at Torre del Greco.

*Lent by W. Rome, Esq.*

60 STATUETTE OF ARTEMIS, wearing double-girt *chiton* and short cloak. The right arm from above the elbow, the left arm from the elbow, the right leg from below the knee, and the left leg are missing. Charming head; the eyes have hollow pupils that show traces of gilding. Reproduced by S. Reinach, "Répertoire," ii., p. 312, 7.

*Lent by Monsieur Gustave Schlumberger.*

## CASE C

### SMALLER BRONZES—*continued* (Nos. 61-87)

61 TWO NUDE FIGURES carrying the body of a third; from the lid of a cista. First half of fifth century (see below, No. 86).

*Lent by John Edward Taylor, Esq.*

62 PLAQUE cut out *à jour* supporting a mirror disk. Below the shaft for insertion into the handle. The design consists of a winged Eros reclining, supporting himself on his left hand. His right arm is extended along his right knee. The head is inclined; the beautiful outstretched wings are partly supported on tree stems with lopped branches, and Eros himself appears to recline on a tree trunk lying on the ground. The design is cut out *à jour*, but the back is left plain. Very fine pale blue patina.

*Lent by Henry Wallis, Esq.*

63 WILD BOAR preparing to charge. The head, with its fierce tusks and rumpled snout, is a masterpiece. The design of the whole is lifelike and vigorous, the modelling subtle. The end of the tail and the bristles of the back are rendered by means of delicately incised lines. First half of the fifth century. Fine green patina.

*Lent by E. P. Warren, Esq.*

64 STATUETTE OF A PYGMY. Probably grouped originally with a crane which is now lost. Vigorous, lifelike design and good workmanship of the Alexandrian period (cf. Amelung, "Dell' Arte Alessandrina," 1897, p. 142). Two holes in the top of the head.

*Lent by C. Newton-Robinson, Esq.*

65 LION preparing to spring. Design and workmanship have the same excellence as in No. 63. The head is an admirable piece of realism subordinated to a general decorative effect. The mane is represented by somewhat formally arranged tufts, according to the Greek convention. A delicately executed tress represents the hair of the back. The tail was raised; the loop is broken, but the end that lay on the back is preserved. (With this lion and the boar,

No. 46, compare the lion and the boar on the *oinochoe*, Case I, No. 62.)

*Lent by E. P. Warren, Esq.*

66 MIRROR with incised design. Etruscan work of the fifth century.

A Satyr with tail and pointed ears pursuing a Maenad. She wears a long *chiton* adorned with a band of dots along the upper and lower edges, and also along the edges of the sleeves, which reach to the elbow. Around the waist a drapery is tied, and the *nebris* crosses the breast and is knotted on the right shoulder. Her right arm has been seized by the satyr, whose advances she is trying to repel; in her left hand she carries the long pine-crowned *thyrsos*. Her flowing hair is bound with a diadem cut out in zigzags, and further adorned with a row of beads down the centre. The two figures are moving to the right; they stand on an exergue adorned with a wickerwork pattern. The design is bordered with a schematized ivy wreath, closing at the top with two bunches of ivy berries. At the bottom a palmette. The flanged edge of the mirror has an egg and a bead moulding. At the base of the reflecting surface, just above the shaft that was inserted into the handle, a pattern composed of a palmette supported on elaborate spirals. Wonderful pale blue patina. The movement, the design, the skilful foreshortening of the Maenad's right foot, are worthy of a Greek hand.

*Lent by George Salting, Esq.*

67, 68 TWO STATUETTES OF LARES, composed as pendants. Each held a *patera* in the hand on the side of the companion figure, and a *rhyton*, terminating in a horse's head in the other hand, which was raised aloft in the well-known scheme. No. 67 has lost its right hand with the *rhyton*; No. 68 its right hand with the *patera*. Fine spirited composition, assuredly borrowed originally from a Greek model. Short *chitons* with rolled drapery at waist; high laced boots. The charming square bases are adorned with an egg and bead moulding. Each carries the inscription, roughly incised:

BELLO · L · MAC  
II · PMIA D · D (sic)

For the type see Reinach, "Répertoire," ii., pp. 493 ff.

*Lent by J. H. Fitzhenry, Esq.*

69 THREE FEET FROM A CISTA, each adorned with a personage from the adventure of Perseus and the Gorgon. The three feet

which belong to a cista of the type of "British Museum Bronzes," No. 554, have now been mounted in a row. The figure on the left is Perseus, with winged cap and winged boots, short *chiton* girt at the waist, and short cloak flying behind him. He is running with his right leg forward and left leg bent. His left hand and arm are extended towards the Medusa, as if to grasp her hair, but his face is averted, and is turned towards the spectator. In his right hand he holds the *harpe*. In the centre is placed Medusa, who is seated, in three quarters, draped in a long *chiton*, with cloak passing under her right arm and fastened on her left shoulder. With her left hand she holds against her side a fish by the tail. Her right hand clasps her knee. Her hair is parted, and flows straight down to either side; her eyes appear closed. She wears pointed shoes; her feet rest on a sort of ledge. To the left is placed Apollo, also seated, with a cloak wrapped round his lower limbs. He supports himself on his left hand; his right arm is bent upwards at the elbow, with the palm of the hand turned outward. He wears long hair, flowing in ringlets, on the shoulders. Each figure is inscribed with its name:

ΦΕΔΣΦ

Pherse.

ΓΑΔΔΗ

Gurgn.

ΑΠΔΛΑ

Apulu.

The actual feet are in the shape of claws, resting on plinths spreading at the sides into volutes which form the bases supporting the figures. Etruscan work (see Preface, p. x and p. 6).

*Lent by W. Talbot Ready, Esq.*

70 HEAD OF AN IBEX, with tall antlers. Fine Greek archaic work of the second half of the sixth century. Probably from the rim of a cauldron or *lebes*.

This fine fragment should be compared with the Mounted Horseman, No. 51. The eye of the stag is treated very similarly to that of the horse, and the moulding of the nose and general style of the head are the same. Down the neck the hair is indicated by two incised bands filled with curved lines. From these bands lines at broader intervals start in the direction of the shoulders. Fine light green patina.

*Lent by C. Newton-Robinson, Esq.*

71 HEAD OF A CENTAUR.

The wild strands of hair that fall to each side by their own weight, the tangled beard with its shaggy moustache, point to the schools of

Pergamon. The ears are pointed. The four legs from the knees, which were found along with the head, are exhibited by its side. Workmanship and patina are admirable.

*Lent by E. P. Warren, Esq.*

72 STATUETTE OF A WOMAN, with both arms extended, the left raised somewhat higher than the right. The left leg is advanced; the weight is on the right. Both hands are broken. On the head a fragment is visible, which shows that the figure once served as a mirror support. The edges of the draperies are adorned with delicate patterns; hollow profile. The type is similar to No. 20 of Case A.

*Lent by J. H. Fitzhenry, Esq.*

73 LARGE STATUETTE OF SEILENOS, carrying a torch in his lowered right hand, and raising high his left arm to hold the wine-skin that rests on his left shoulder. The beard is short and wavy; in the hair a vine wreath. Admirable design and structure, but the surface is in bad condition, and the feet absurdly restored. (Forman Collection, Sale Cat., No. 83, where Mr. Cecil Smith brings the bronze into relation with a marble statuette in Karlsruhe, published in "Arch. Anzeiger," 1890, p. 3, 2.)

*Lent by Sir Thomas Gibson Carmichael, Bt.*

74 STATUETTE OF A YOUNG MAN, clothed in close-fitting hose to ankles and long-sleeved jerkin. In front, below the neck, a piece of drapery folded in a point. The lower edge of the jerkin is cut out in deep points. On the feet shoes with thick soles. The tips of the fingers of the right hand and the first finger of the left hand are broken. The right arm is extended outwards as with a gesture of allocution. The left arm is extended downwards and somewhat away from the body.

The pose, and the type of head with the locks rising high over the forehead, seem derived from portraits of Alexander. The statuette has been called an actor, but on no reasonable grounds. Its interpretation remains a problem, though the costume shows that we have here a barbarian or non-Greek personage.

*Lent by J. Pierpont Morgan, Esq.*

75 LID OF A MIRROR CASE, with a design in relief of a Greek fighting with an Amazon. The subject is evidently inspired by the groups of the frieze of the Mausoleion. Greek original work of the

fourth century B.C. For mirror cases of this type see "Miroirs Grecs à Reliefs," by A. de Ridder, in "Monuments et Mémoires," iv., pp. 77 ff.

*Lent by W. Rome, Esq.*

76 SEILENOS RECLINING. He leans on his left elbow, and rests his right hand on the knee of his right leg, which is drawn up. He has horses' ears and hoofs. Good bluish patina. Archaic.

*Lent by J. Pierpont Morgan, Esq.*

77 HORSE GALLOPING, his front legs extended, his hind legs gathered under him. Good design and modelling; the head is admirably lifelike. Fourth century B.C.

*Lent by Henry Oppenheimer, Esq.*

78 LID OF A MIRROR CASE with design in relief: Aphrodite riding on a swan. For the same subject on a mirror case see de Ridder, *op. cit.*, fig. 2.

*Lent by W. Rome, Esq.*

79 STATUETTE OF A COMIC ACTOR wearing a mask and playing the cymbals. Alexandrian work of about the second century B.C.

*Lent by Henry Oppenheimer, Esq.*

80 STATUETTE OF A BARBARIAN, with short drapery from the hips. His arms are bent backwards as if he were swinging from a pole, or else practising carrying a pole above his head. The right leg is raised in the attitude of climbing. Long flowing hair.

*Lent by Sir Thomas Gibson Carmichael, Bt.*

81 MEDALLION BUST OF ARTEMIS. The type is that of the Artemis of Versailles. The quiver shows over the right shoulder. Hollow eyes. The head has been broken off a medallion similar to No. 19 in Case A.

*Lent by Henry Oppenheimer, Esq.*

82 HANDLE OF A VASE, in the shape of a Maenad, who bends forward with arms extended, standing with her feet close together on a *kalathos* of grapes, as if treading them. A *nebris* is knotted over her right shoulder. The hair is combed down in wave lines from the central parting; and in the front and round the head it spreads in a sort of flat *bandeau*. Height,  $4\frac{1}{2}$  in.

Former Forman Collection (Cat. C. Smith, No. 132).

*Lent by Sir Thomas Gibson Carmichael, Bt.*

82\* STATUETTE OF HERAKLES, with the lion-skin on his left arm.

*Lent by Mrs. Hall.*

83 STATUETTE OF A BOY, with a drapery thrown across his body, and holding with both hands a lotus flower on its long stem. Probably used for holding a light. The basis is antique, but it is doubtful whether it belongs to the statuette. The hands are large and clumsy, the face ill drawn, yet the effect of the whole is charmingly decorative. Roman imitation of some Hellenistic design. Found near the Rhine. Published by S. Reinach, "Répertoire," ii., p. 435, 7.

*Lent by M. Léopold Goldschmidt.*

84 HEAD OF A PANTHER, from a fountain. Good realistic modelling of the nose and jaw. The sharp teeth remain unbroken.

*Lent by La Comtesse de Béarn.*

85 STATUETTE OF HERAKLES, beardless, striding to right, in attitude of combat, with his right arm raised and the lion-skin twisted round his lowered left arm. Reproduced by S. Reinach, "Répertoire," ii., p. 206, 6.

*Lent by Monsieur Gustave Schlumberger.*

86 TWO YOUNG MEN in short *chitons*, carrying a nude figure, probably a dead or wounded man; from the lid of a cista. First half of fifth century.

For a similar group see No. 61 in this Case, and the group of two armed figures carrying the body of a nude figure in the British Museum (Bronze Room, No. 10).

Michaelis, Richmond, No. 33.

*Lent by Wyndham F. Cook, Esq.*

86\* STATUETTE OF HERAKLES, bearded; on each shoulder hang the ends of his *taenia*. Right arm and hand extended downwards somewhat away from the body; left arm bent at elbow, the hand holding an apple. Reproduced by S. Reinach, "Répertoire," ii., p. 224, 1.

*Lent by Monsieur Gustave Schlumberger.*

87 DIONYSOS, seated, holding a *rhyton* in his extended right hand. Etruscan.

This bronze is chiefly remarkable for its charming light green patina.

*Lent by George Salting, Esq.*

## CASE D

### SMALLER BRONZES (*continued*) AND MISCELLANEOUS OBJECTS (Nos. 88-118)

*N.B.—In the centre of the top shelf of this Case is exhibited the Agate vase lent by Mr. Wyndham F. Cook, and described on p. 162 by Mr. C. Newton-Robinson (No. 88\*).*

88 SMALL AMPHORA IN SILVER with ornamental handles. On the neck, immediately below the upper point, a band in relief, edged top and bottom with a row of flattened beads. The design consists of groups of three aquatic plants alternating with storks facing one another heraldically beneath the handles, and carrying wriggling snakes in their beaks. The rest of the vase is plain. The handles are adorned at their base with heads of children framed in a leafy ornament. On the sides of the handles are storks in relief. The edges are bordered with a string of flattened beads.

Charming Hellenistic work of the good period. Exhibited at B. F. A. C. in 1901 (Exhib. Cat. Case M, No. 8).

Found in the sulphur baths of Vicarello.

*Lent by the Victoria and Albert Museum.*

89 SMALL FEMALE HEAD IN MARBLE. Style of the Pheidian period.

In spite of its diminutive size, this beautiful little head represents a magnificent conception, and is of corresponding technical excellence. The arrangement of the hair, the design of its strands, the large eyes as yet not recessed, the shape of the face and the terse handling of the marble all show that it to be of the period of the Parthenon. It belongs to a notable series of small heads which all once belonged to statuettes, and, so far, are all of approximately the same period. Another example is exhibited under No. 91; a similar head was lately in the collection of the sculptor Kopf in Rome; a number of others are enumerated by Furtwängler ("Collection Somzée," p. 68). The back of the head is cut off obliquely, and the nose is injured: otherwise the preservation is excellent.

Brought by Cockerell from Greece.

*Lent by Mrs. Frederick Pepys Cockerell.*

90 LARGE CAMEO in five strata, representing Claudius and Agrippina (?), facing to left. Height,  $5\frac{3}{4}$  in.; Breadth,  $4\frac{3}{4}$  in. In a well modelled bronze frame of oak leaves of the seventeenth century.

That the Emperor is Claudius appears from a comparison, not only with his coins, but with the accredited portrait on the celebrated cameo in Vienna, where the heads of Claudius and of three other members of his family are seen supported on horns of plenty (Bernoulli, "Römische Ikonographie," ii., 1, plate 31; compare also the head of Claudius on the large chalcedony in Vienna, *ib.*, xxviii. 2). On the other hand the identification of the female head with helmet is not so easy. It may, however, be the younger Agrippina (to whose portrait on coins it bears considerable resemblance) in the character of Roma. A similar female figure, helmeted, also difficult of identification, appears on the cameo of the cornucopiae, facing the Empress at the side of Claudius.

The portrait of Claudius shows the characteristic neck, chin, and drooping mouth, surrounded by deep furrows (compare his coins and the well-known portrait in the Rotunda of the Vatican). The toga is drawn up over the back of the head, as so often in portraits of Augustus (on this veiling of the head see Bernoulli, *loc. cit.*, pp. 70 f.).

For Claudian gems see also Furtwängler, "Antike Gemmen," iii., pp. 320 ff.

Former Bessborough Collection.

*Lent by Claude Ponsonby, Esq.*

91 SMALL FEMALE HEAD IN MARBLE, wearing a cap. In style and technique similar to No. 89. Fine Parian marble, with the antique surface preserved.

*Lent by Norman Forbes-Robertson, Esq.*

92, 93 TWO BRONZE HANDLES FROM AN AMPHORA, in the form of nude youths bent backwards. In each hand they hold a tress of their long hair. Above their heads, on each side, forming the immediate support of the vase, a panther, whose tail curls round to the front. The backs of the youths are prolonged to meet the vase; on their heads a species of *torus*. Good archaic art of about 500 B.C., showing affinities to the Ionic style.

*Lent by Wyndham F. Cook, Esq.*

94 BRONZE GIRDLE CLASP. The broader part is adorned with Greek palmettes ending in concentric circles. At the base three

concentric circles. The back of the actual hook or clasp is decorated with a long snake-like ornament and dots. The whole design is incised with the utmost delicacy. Deep green metallic patina.

*Lent by Henry Wallis, Esq.*

95 BRONZE JUG adorned with designs in low relief and with details inlaid in silver. On the neck, immediately below a delicate floral pattern, an eagle (facing) on a pedestal holding a snake in its beak, flanked to right and left by a stork also holding a snake. In the field between the eagle and the storks a flower. The three snakes, as well as the calyxes of the flowers, are inlaid in silver. At the base of the neck stylized leaf pattern. On the shoulder a frieze of animals composed of two pairs of lions marchant facing one another with a *boukranion* between them. On the body of the vase a hieratic design of a child ending from the waist downwards in an *akanthos* leaf, wearing the nimbus which is rendered by silver, and holding in each hand a fruit also expressed in silver. He is flanked on the right by a bearded, on the left by a beardless, sphinx. Each sphinx wears a silver crown. The sphinxes are repeated at the back on each side of the handle, which is broken off. Beneath this main design at the foot is a very delicate pattern composed of flowers and birds, with vases mounted on fantastic flower stems. The calyxes of the flowers, the outline of the birds and other details, are in silver. This unique vase is, from the nature of the subjects represented, of evident Egyptian origin. It may be attributed to the Greek school of Alexandria.

*Lent by J. H. Fitzhenry, Esq.*

96 BRONZE MIRROR CASE with its lid.

The interior of the case with the polished surface which was used as the actual mirror is intact. On the flanged edge an egg moulding. The lid is adorned with a lion marchant.

*Lent by J. H. Fitzhenry, Esq.*

97 BRONZE KANTHAROS, with long handles of the Galaxidi type (cf. the two cups in the British Museum above Case A in the Bronze Room).

*Lent by W. Rome, Esq.*

98 BRONZE HANDLE OF A PATERA, ending in a dog's head, finely modelled. The beautiful high-bred shape of the head, the sensitive ears that lie back, the well-drawn eyes with their hollow pupils, the delicate lifelike nostrils, the line from nose to neck, and the panting

mouth with its sharp teeth (the tongue has been lost), make of this little object a masterpiece. The shaft of the handle is fluted and terminates in a piece shaped like a half calyx, adorned with volutes in relief. Upon this rested the patera (cf. the patera in the British Museum, No. 882, with a handle that ends in a ram's head). Where the shaft joins on to the dog's head are three moulded rings—the central one adorned with a row of silver dots.

Formerly in the Mannheim Collection.

*Lent by J. Pierpont Morgan, Esq.*

99 HEAD OF SARAPIS, cut in the round in blue chalcedony. The modius and drapery are modern (epoch of Louis XVI.?). These heads are rare. Another example is at Florence (Furtwängler, "Antike Gemmen," iii., p. 334). They date probably from the Alexandrian period.

Former Bessborough Collection.

*Lent by Claude Ponsonby, Esq.*

100 DIMINUTIVE STATUETTE IN BRONZE of a woman of mature years, seated on a low stool, and apparently cutting the nails of her left foot. She wears a high cap, tied in a knot. Admirable workmanship, full of detail in spite of the small scale.

*Lent by Cecil H. Smith, Esq.*

100\* HEAD OF APHRODITE—from a silver statuette (see p. 7).

*Lent by J. Pierpont Morgan, Esq.*

101 CAMEO IN TWO STRATA (blue and brown chalcedony), with apotheosis of an Emperor and Empress. Profiles turned to right. In front of the busts an eagle stands with outstretched wings upon a thunderbolt, after the usual scheme. The Empress wears a high coiffure (are the heads restored?).

From the Bessborough Collection.

*Lent by Claude Ponsonby, Esq.*

102 BRONZE MASK OF A GODDESS. Good antique replica or imitation of a Greek type of the fifth century B.C.

The pupils of the eyes are hollow. The face is decoratively framed by spreading hair with curling ends. Above the hair an ornament composed of several narrow bands in relief. A similar mask, within a disk representing Apollo, from Paramythia, is in the British Museum (Bronzes, 273). These masks probably served to adorn mirror cases or similar objects.

Found at Ragusa Vecchia in Dalmatia.

*Lent by Edgar Speyer, Esq.*

103 HANDLE OF A LARGE BRONZE VASE. The handle itself is formed of two stylized *akanthos* leaves, issuing from a broad ring in the centre. At the point of attachment to the vases on the right, a bust of Asklepios, bearded, looking to his right, with drapery over the left shoulder. On his right side his hand is visible, holding his snake. On the left, a bust of Hygieia, designed as pendant to the Asklepios, and therefore looking to her left. The rich waving hair is combed back simply from the front. The folds of her drapery cross over the breast. On her left, her hand is visible holding her snake. Bold design; workmanship of a good period.

*Lent by Henry Wallis, Esq.*

104 SILVER KANTHAROS with fluted bowl. The vase, which was exhibited at the B. F. A. C. in 1901 is described as follows by Mr. Starkie Gardner and Mr. Alfred Higgins ("Exhibition of a Collection of Silversmith's Work," p. 142, No. 6): "The lower part of the vase fluted, the upper plain, with a delicate border of strapwork rosettes applied and fastened by rivets and collars, piqué in gold. The margin has a fine guilloche edging, partly gilt. The handles are ear-shaped, finely fluted, with honeysuckles and acanthus leaves above, and attached to the rim by two finely-modelled greyhounds' heads issuing from leaves, a satyr's head and acanthus leaf fixing them to the body. The foot is decorated with an applied ornament formed of a crossing festooned strap and small gold collars."

Height, 4½ in.; Diameter, 3½ in. First century B.C.

*Lent by John Edward Taylor, Esq.*

105 BRONZE PORTRAIT BUST OF A YOUNG MAN, bearded. The eyes hollow. On the left shoulder is seen the end of a cloak fastened by a brooch. Greek work of the period of the Antonines.

*Lent by George Salting, Esq.*

106 (in centre of shelf) BRONZE DOUBLE TERMINAL BUST of a young male and female faun.

Beautiful blue-green patina; the bust is cast hollow and probably surrounded a bronze shaft from the decoration of a fountain. A similar double bust, though less well preserved, is exhibited in Case B, No. 59. A third is in the *Antiquarium* of Berlin. A fourth appears in the Hoffman Collection (Cat. Fröhner, ii. 480).

They presumably all come from the same find at Torre del Greco. From the Castellani Collection.

*Lent by George Salting, Esq.*

107 FLUTED HANDLE OF A BRONZE VASE ending in a spreading floral pattern at the top, and at the bottom in a spreading palmette that was fixed to the shoulder of the vase. Immediately below a female sphinx with conventional outstretched wings, her bird's claws resting on a mask of Medusa. On each side, connecting the wings with the neck, a pattern of four spirals, ending in a fan-shaped ornament. Superb original Greek work.

*Lent by Cecil H. Smith, Esq.*

108 BRONZE OINOCHOE, decorated with incised designs. A tongue pattern, surmounted by a band of cable pattern, reaches to the height of the handle. At the base of the neck another band of cable pattern. On the lip an egg and dart moulding, surmounted by a bead pattern. The handle is fluted and ends in a claw placed on a floral ornament.

*Lent by George Salting, Esq.*

109 BRONZE OINOCHOE, with ornamental handle ending at the bottom in a palmette, at the top in a lion's head and shoulders with arms which spread out to the sides and terminate in heads of apes. Archaic Greek.

*Lent by Alfred de Pass, Esq.*

110 (*in the centre*) FRAGMENT OF AN IRON COFFER in the shape of a vase. Cased in a bronze mount with swing handle.

The iron vase itself had the shape of a flattened gourd; it was strengthened by a bronze mount consisting of a foot, two lateral strips, a neck and opening with double lid and lock. Each lateral strip is adorned with plaques edged with a scroll pattern, and terminating above in a large ring. On to these rings is hooked the movable handle which is decorated on each side with a charming half figure of a child ending in an acanthus leaf, with the head resting against a similar leaf. Each child holds a bunch of grapes in the right hand, and a fruit in the left. Each plaque decorating the lateral strips carries on a little plinth a figure directly imitated—though with sides reversed—from the statue of a youth pouring oil into the hollow of his hand to anoint himself—which has survived in a fine copy at Petworth (“Masterpieces,” fig. 107). Longpérier, who explains the vase to be a “monetary recipient,” suggests that the figures are those of “Mercury counting pieces of money.” Whether a fifth-century type was adapted to a new meaning, or whether—as seems more probable—it was merely borrowed in its

decorative capacity, without any ulterior motive, must remain uncertain.

The bronze has a smooth, light green patina.

Found in the Rhône near Lyons; published by H. de Longpérier, "Revue Archéologique," Nouv. Sér. XVIII. (1868), plate XVIII., pp. 122-123. Former Mannheim Collection.

*Lent by J. Pierpont Morgan, Esq.*

111 HANDLE OF A BRONZE VASE, with a portion of the rim.

At the top where it joins the rim the shaft spreads to each side in the shape of a lion couchant. At the bottom it terminates in a female head of Egyptianizing style, with two formal curls to either side. This head is flanked by a ram couchant on the left; the ram on the right is lost. Below the head two spirals, symmetrically confronted. Fine archaic design with Chalkidian affinities.

*Lent by Cecil H. Smith, Esq.*

112 BRONZE KANTHAROS, with long handles of the Galaxidi type (see No. 97).

*Lent by W. Rome, Esq.*

113 BRONZE MASK OF A SEA DEITY. Greek work of the Alexandrian period.

The mask has been attached to some object. The preservation is excellent, only the inlaid pupils of the eye being a modern addition. The face is framed in rich waving locks with wings in the hair above the forehead. The ears project in the shape of folded leaves. The cheeks are covered with seaweed indicated by notched lines. Under the chin a seashell, and under that again two dolphins confronted. For similar masks see British Museum Cat. "Bronzes," No. 974.

From the Montagu Taylor Collection (see the Catalogue of May, 1897, under No. 288).

*Lent by George Salting, Esq.*

114 PORTRAIT HEAD OF A BEARDLESS MAN, cut in the round in blue chalcedony. The hair is combed to the front. Compare the chalcedony portrait from the Tyszkiewicz Collection, now in Boston, Furtwängler, "Antike Gemmen," iii., p. 335. (Cf. No. 99.)

These chalcedony portraits are comparatively rare. From the shape

of the bust the present example would seem to have originally formed part of an *imago clipeata*. Augustan epoch.

Former Bessborough Collection.

*Lent by Claude Ponsonby, Esq.*

115 SILVER MEDALLION HEAD OF A BACCHANTE in high relief, hair and drapery parcel gilt. The hair falls in twisted tresses on each side of the face. In the hair a rich grape and vine-leaf wreath. From the bottom of a bowl. A similar medallion exhibited at the B. F. A. C. in 1901. Cat. No. 13 of Case M. (Exhib. Catalogue). Found at Tarentum. These medallions were often imitated in black pottery. (Cf. No. 116.)

*Lent by Sir John Evans, K.C.B.*

116 BLACK TERRA-COTTA BOWL, with a medallion head of a Bacchante in relief at the bottom, within a border with incised pattern. Imitation of silver work. (Cf. above, No. 115.)

*Lent by the Harrow School Museum.*

117 BRONZE VASE, with ornamental handle, ending at bottom in a sea Medusa, at the top in a sea-horse. Fine Hellenistic design. In the vase itself only the body seems to be antique; both neck and foot are modern restorations.

*Lent by J. Pierpont Morgan, Esq.*

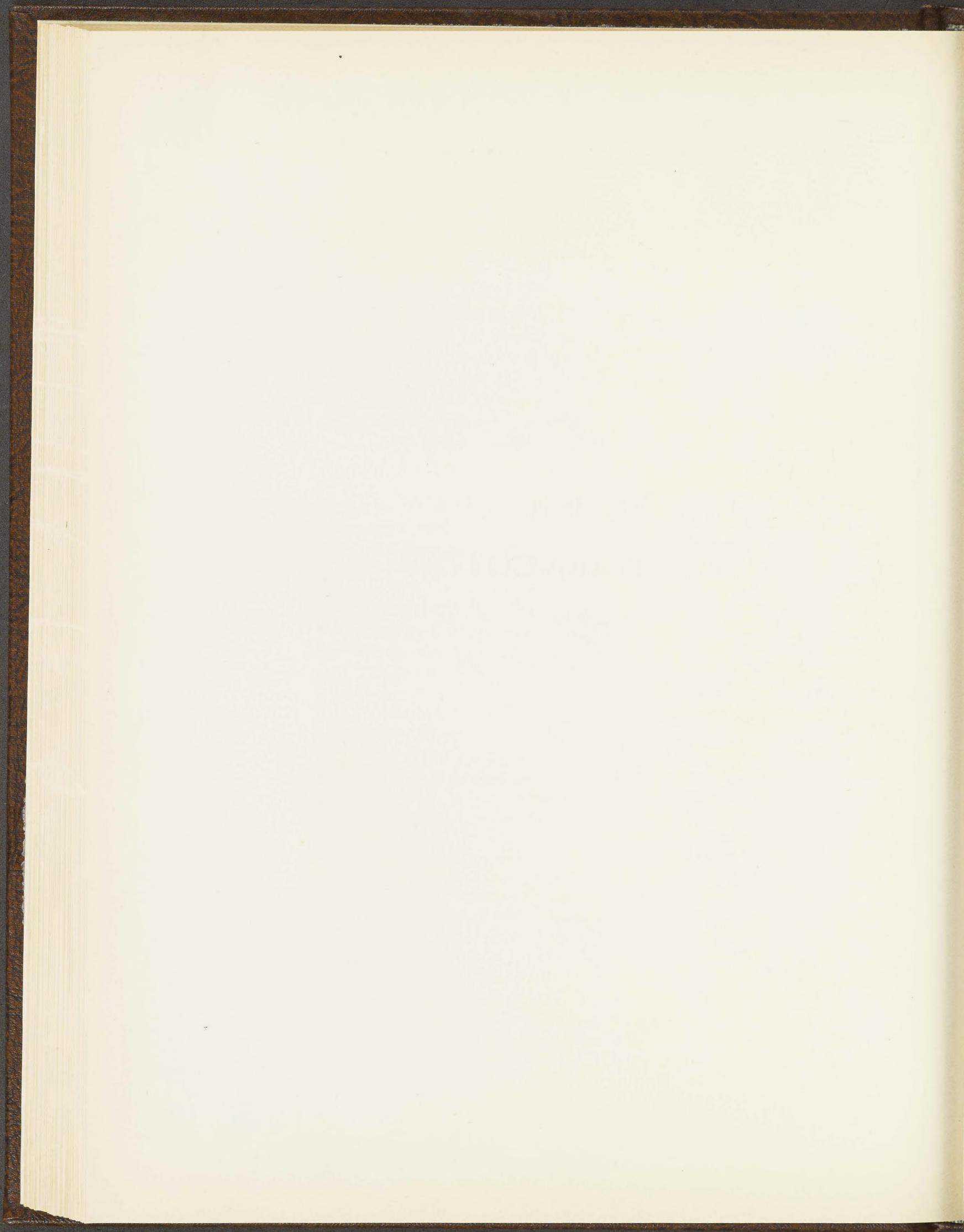
118 HANDLE OF A PATERA in the shape of a nude youth standing on tiptoe on a palmette ornament. Where the shaft joined the patera a stylized lion's head spreading out in wings to each side. Pseudo-archaic imitation. For similar handles and supports see S. Reinach, "Répertoire," ii., p. 88 ff.

*Lent by Wyndham F. Cook, Esq.*



PART II  
GREEK TERRA-COTTAS







## TERRA-COTTAS

### INTRODUCTORY

**A**S in the case of the vases, so in that of the terra-cottas, the archaic period is practically unrepresented. The fine se-pulchral masks in Case F (Nos. 51 and 55), belonging to Mr. Alfred Higgins and Mr. Edgar Speyer respectively, come near to the fine period, if they are not already within it (see Catalogue). True, the naïve statuette of a seated goddess from Samos, lent by the Museum of Canterbury, serves to remind us of what these ancient terra-cotta "idols" were like, which in an earlier period still are our best sources of information for the origins of statuary (see Collignon, "Sculpture Grecque," i., pp. 108 ff.); while in the same case and on the same shelf has been placed for protection from the dust the very fine archaic head in *poros* stone, lent by Mr. E. P. Warren. This charming little head is of Sicyonian *provenance*, yet it will bring agreeable memories of the Athenian archaic priestesses to those who know the Museum of the Akropolis. Some five or six terra-cottas of undoubted Attic *provenance* are exhibited on the right of the second shelf of Case E. The finest among these are doubtless the "doll" (may she not be a Persephone?) lent by Mrs. C. W. Mitchell, and the Caryatid lent by Mr. Cecil Smith. For the rest, the greater number of the terra-cottas exhibited belong mainly to the class which we still label for convenience as "Tanagra," though in the case of terra-cottas, as in that of vases, research tends more and more to prove that the centre of the fabrication was Athens or Attica. They were, however, chiefly made for export to the provinces—the Athenian custom being to bury vases rather than terra-cottas with the dead.<sup>1</sup> The famous so-called "Tanagras" were probably made in Athens for the Boeotian and other markets; for who can doubt the pure Attic style of the best examples—of two of the statuettes, for instance, lent by Mr. Knowles, Nos. 10 and 11, of the statuette of a woman leaning on a pillar lent by Mr. John Edward Taylor, No. 3, or of the three statuesque types, Nos. 2, 5 and 15, lent by Mr. Shannon and Mr. Ricketts—all of them in Case E? Inferior examples, on the other hand, even if of provincial origin, would yet be made in imitation of Attic models. The poses are derived

<sup>1</sup> E. Pottier, "Statuettes de Terre Cuite dans l'Antiquité," pp. 53 ff.

from Praxitelean figures, and the "Koroplastai" vary one motive or play upon it very much as we find it to be the case among the Greek sculptors of Alexandria (p. 16). The "Tanagraean" style, which has its prime and its decadence, covers a period extending roughly from the beginning of the fourth to the middle of the third century B.C., and thus overlaps the period of Hellenistic art with which it has many traits in common. So far as subject and type are concerned, these little terra-cotta folk, who introduce us so easily and delightfully to the more intimate aspects of Greek life, are too obvious in intention and too easy to understand to need explaining.

The terra-cottas that are found in Asia Minor (Myrina, Smyrna) bear more distinctly local characteristics than do those found in Tanagra. If the fabric be not local, which seems uncertain, and they, too, were made in Attica, certain classes among them were yet made to suit definite tastes. These terra-cottas are large, and often reproduce well-known types of statuary (like the Paton "Diadumenos," now belonging to Mr. Carlos Blacker, which is a copy of the Polykleitan statue); we seem to have the heads of two large statuettes of this class in the head of a Polykleitan athlete, lent by Mr. Talbot Ready (Case E, No. 13), and the fine head of Athena lent by Mr. Fulleylove (No. 34). Then again, terra-cottas from Asia Minor are very often gilt (No. 7, in Case E, an Eros lent by Mr. John Edward Taylor, and a whole series of heads, Nos. 14, 33, 35 in Case E, and Nos. 6, 8, 70, in Case F, lent by Mr. Fitzhenry<sup>1</sup>), in imitation of gilt bronzes. The inhabitants of the rich cities of Asia Minor were artistic and luxurious, loving reproductions of great Attic or Argive statuary,<sup>2</sup> and to give even to their terra-cottas the lustre of metal. While on this subject of imitation of bronze mention must be made of the magnificent mirror in Case E, lent by Mr. Fitzhenry, which rivals in terra-cotta the most finished Attic mirrors in bronze.

A few smaller marble heads and other fragments have found a place on the bottom shelves of Cases E and F. Among the heads two of the most interesting are the "Antinous" of Mr. C. Shannon, showing the influence exerted by the great Greek models in the epoch of Hadrian, the head of a priestess (?) belonging to Mr. Oppenheimer, and the charming Dionysos lent by Mr. John Edward Taylor. Nor must it be forgotten that Case F contains the splendid though mutilated Attic "pinax" lent by Mrs. Woolner, and that priceless Attic inscription recovered, like the fragment of the frieze of the Parthenon, in Mr. Botterell's Essex garden, and which comes from the Athenian grave of the volunteers from Kleonai, who assisted the Athenians at the battle of Tanagra in 457 B.C. (the Tanagra, by a coincidence, of the terra-cottas). So rare an historical treasure will surely not be despised even in an Exhibition that professes to be purely artistic.

<sup>1</sup> For terra-cottas of this class see P. Perdrizet in "Monuments et Mémoires," iv., 1897, pp. 209 ff. ("Terres Cuites de l'Asie Mineure").

<sup>2</sup> On this point see Pottier, *op. cit.*, p. 191. At Smyrna, especially, were reproductions of plastic types popular.

## CASE E

### TERRA-COTTAS AND SMALL MARBLES (Nos. 1-48)

1 HEAD OF APHRODITE (?). The hair is confined by a fillet and rolled back over it from the sides to a point below the crown of the head, where it is tied in a knot and adorned with a circlet. This charming terra-cotta, which is larger than the specimens usually found, is probably of an Asia Minor *provenance*. Height, 4½ in.

Former Somzée Collection.

*Lent by Henry Oppenheimer, Esq.*

2 LADY, standing, head looking out to the left. Weight on the left leg. Both arms are covered by the large cloak; the left arm is bent, the hand resting on the hip; the right hand is kept close to the body and brought somewhat to the front of the figure. Above the front hair a kerchief which discloses the knot at the back. Earrings, traces of colouring, especially in the hair. "Tanagra" of the best period.

*Lent by C. H. Shannon, Esq.,  
and*

*C. Ricketts, Esq.*

3 LADY, standing, leaning with her right arm on a pedestal. She wears a high *stephane*, and the hair falls down the back in a loose plait. She wears a transparent *chiton*, high girt. Across the lower part of the body is an ample cloak, of which one end is twisted round her left hand, which is placed on her hip; the other holds up the cloak. Her legs are crossed, the right in front of the left. Soft shoes on the feet. Traces of blue colour on the breast. "Tanagra" of the Hellenistic period.

*Lent by John Edward Taylor, Esq.*

4 STATUETTE OF WINGED EROS, flying. A drapery is thrown across his body and conceals his right arm, which is placed on his hip. With his left hand he holds both his fan and his drapery.

On the head a wreath of flowers and broad leaves. These statuettes were intended for suspension.

*Lent by Mrs. Ludwig Mond.*

5 LADY IN WALKING ATTITUDE. She is severely enveloped in her long cloak, which is drawn over her head and covers both arms. The right arm is bent at the elbow and raised towards the neck, with a gesture as if of surprise or annoyance ; the left is at the side, with the end of the mantle twisted round it. The head is turned to the right. On her head, above her cloak, the lady wears a pointed sun-hat. "Tanagra" of the best period.

*Lent by C. H. Shannon, Esq.,*

*and*

*C. Ricketts, Esq.*

6 HEAD of athletic type—middle of the fourth century. Lysippian style. Traces of gilding (see under No. 7). There is a replica of this fine head in the British Museum (Terra-cottas, C. 441). From Smyrna.

*Lent by Herbert A. Rigg, Esq.*

7 STATUETTE OF DIONYSOS as a boy. He is ivy-crowned, and holds his left arm raised (the left hand has been broken at the wrist and put on again ; the fingers are broken off). The cloak, of which one end is thrown over the left shoulder, and the other over the lowered right hand, gives a background to the figure. The right hand probably held a *thyrsos*. The gilding is still preserved. These gilt statuettes were made in imitation of gilt bronzes, and are found chiefly in Asia Minor.

(From Smyrna?)

*Lent by John Edward Taylor, Esq.*

8 LADY WITH FAN closely wrapped in a long cloak. For the position of the arms compare No. 5. With her left hand, which is kept under the cloak, she holds her fan. The ancient colouring is preserved. The face is flesh-coloured, the hair reddish, the cloak blue. "Tanagra" of a good epoch.

*Lent by John Edward Taylor, Esq.*

9, 10, 11 THREE STATUETTES placed together on one base by their owner. The central figure holding a fan in her right, and with her left hand projecting forward under her cloak, is an admirable specimen both from the elegance of the face and the vigour of the

design. With No. 10 (to the right), another figure of great merit, compare No. 2; the right hand is raised under the cloak. No. 9 (to the left) is of more ordinary workmanship. All these wear the same cap and headdress as No. 2. "Tanagra" style of the good epoch.

*Lent by James Knowles, Esq.*

12 LADY WITH FAN in walking attitude. In her hair, which is tied into a low knot at the back, a broad band. The hands are, as usual, enveloped in the cloak. With the left she holds up her fan. The antique colouring is preserved. The mantle was bright pink, and has a deep blue border. The shoes are bright red. "Tanagra" style of the good period.

*Lent by John Edward Taylor, Esq.*

13 HEAD, of Polykleitan style, presumably from the statuette of an athlete. From the style and the subject the *provenance* is probably Asia Minor. Nose restored.

*Lent by W. Talbot Ready, Esq.*

14 HEAD OF APHRODITE, with hair-knot high above crown of the head, a hair-knot at the back, and long side-curls. Traces of gilding. The front curl on the left, as well as the hair-knot on the same side, are broken. From Smyrna. Former Hoffmann Collection, Cat. No. 295.

*Lent by J. H. Fitzhenry, Esq.*

15 LADY with a wreath in her hair. The weight is on the right leg; the head looks out to the left. The arms are enveloped as usual; an end of the cloak is pulled up and appears held to the side by the elbow. Charming and well preserved example of the "Tanagra" style. Traces of red colour.

*Lent by C. H. Shannon, Esq.,*

*and*

*C. Ricketts, Esq.*

16 SMALL STATUETTE, of style similar to preceding. The hair is bound with the kerchief. The reddish tinge of the hair is preserved. "Tanagra" period. Formerly in the Elton Collection.

*Lent by C. Newton-Robinson, Esq.*

17 FLYING EROS, with drapery rolled round waist. The left hand is broken off at the wrist, and the tips of the fingers of the right hand are broken. The hair rises in two thick rolls on each side of

the parting. Both hands were raised and appear to have met to hold some object—perhaps a wreath.

From *Magna Graecia*.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

18 LADY entirely wrapped in her long cloak, which is drawn over her head (cf. No. 5). The features are delicately modelled, and the example is perfect, save for the loss of the colour. "Tanagra" of the best period.

*Lent by W. Barclay Squire, Esq.*

19 STATUETTE of somewhat different style from all the preceding. The hands are enveloped in the cloak, but the cloak is shorter; the right hand is placed at the back of the hip. The weight is supported on the right leg, and the head looks out to the same side. The hair is disposed in rolls (cf. No. 29), and at the back is coiled round the head in a plait. The statuette is on the original circular terra-cotta base.

*Lent by Ludwig Mond, Esq.*

20 LADY seated on a square stool with a cushion on it. The left leg is slightly drawn in; the head looks out to the right. Both arms are under the cloak; the left leans on the side of the cushion. Traces of pink colour. "Tanagra" style.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

21 STATUETTE OF A WOMAN wearing a high headdress. Her left arm is raised and leans on an Ionic column. Her breast is nude, but a cloak drapes the lower part of her body, passes over her left shoulder, and is held to her side by her left hand. Attic style of the latter half of the fifth century.

*Lent by Girton College, Cambridge.*

22 STATUETTE wearing a high *stephane*. She wears a long *chiton* and cloak, which is rolled over at the waist. Her right hand is planted on her hip. Her left arm leans on a column and held an object which is almost entirely broken away along with the left hand. The left side of the statuette is a good deal damaged, including the leg. Good Attic period.

*Lent by Herbert A. Rigg, Esq.*

23 HEAD OF ATHENA, helmeted. Attic style.

*Lent by Cecil H. Smith, Esq.*

24 TERRA-COTTA DOLL, cut off, as usual, at the arms and above the knees. Body and face are covered with a fine white slip. The wavy hair is painted a lightish brown. At the back of the head a blue kerchief. The large eyes, the long, well-drawn mouth, and fine strong facial oval, show sufficiently that this "doll" belongs to the period of Attic art in the second half of the fifth century. For the type of face compare the marble head lent by Mrs. F. P. Cockerell (Case D, No. 89).

*Lent by Mrs. C. W. Mitchell.*

25 LITTLE GIRL SEATED. She wears a hat on the back of her head. Her hair is tied into a little knot in front. Her left hand is held to her side, her right is raised close to her waist. She wears a long *chiton* down to her feet. "Tanagra" period.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

26 CARYATID (?), or woman with her arms raised to her head, carrying some object which is now broken along with the arms. The face is framed by the richly curling hair which falls down on each side of the neck, just disclosing—not the ears—but the large ear buttons. The figure is draped like a Caryatid in a thin Ionic *chiton*, with the Doric *chiton* draped over it falling in severe classic folds. At the back is a cloak which is fastened with a button on each shoulder. The weight is on the right leg; the left is slightly bent at the knee. Fine example of an Attic terra-cotta of the period about 440 B.C. Published by C. A. Hutton, "Greek Terra-cotta Statuettes," fig. 16, p. 33.

*Lent by Cecil H. Smith, Esq.*

27 STATUETTE OF LEDA (?). A woman, draped only from below the waist, stands holding the end of her drapery with her right hand, and with her left holding to her side a small goose or swan.

*Lent by Girton College, Cambridge.*

28 VEILED DANCER. A dancer, entirely enveloped in her long veil, which only just discloses the face, moves gracefully forward. For the type see Dumont and Chaplain, "Céramiques de la Grèce propre," ii., plate XII., No. 2 (= Pottier, "Statuettes de Terre Cuite," fig. 39).

Brought by Cockerell from Greece.

*Lent by Mrs. Frederick Pepys Cockerell.*

29 HEAD OF A LADY, with coiffure in rolled *bandeaux*.

*Lent by Henry Oppenheimer, Esq.*

30 LADY, standing, head and arms enveloped in her cloak.

*Lent by Mrs. Godfrey.*

31 LADY WITH FAN, of same type as No. 11, but with the head inclined further forward. The broad band or kerchief is held in front by a clasp. Traces of blue in the cloak, of reddish-brown in the hair, and red on the lips. "Tanagra" period.

*Lent by Mrs. Hall.*

32 MIRROR CASE of terra-cotta in imitation of bronze. Seated on the left is a woman draped in a long thin *chiton*, with her veil, one end of which she holds with her right hand, hanging down her back. On her knee sits, with feet crossed, not Eros, as in the usual scheme, but a female figure, considerably smaller than herself. This figure places her right hand on the woman's shoulder, and with her left holds a dove to her side. Behind, a drapery which may be the veil of the first figure. At the foot of this group the familiar goose, with an allusion, perhaps to Aphrodite. Opposite, on the right, with her left arm stretched out towards the back of the head of the smaller figure, stands another woman draped in a thin *chiton*, with a *himation* thrown over it, and partly wound round her left arm. She wears a necklace, and her hair is done into a knot at the back. On the extreme right is a small Ionic column, sketched in very low relief. In the field at the top an Eros flies downwards with outstretched wings towards the main group, apparently carrying a large open wreath. Around the edge a delicate moulded design composed of a wave line with each of its hollows filled by a conventional flower composed of six dots around a central dot. Each flower is carried on a long stem that follows the curve of the wave line. Flanged edge, decorated with three moulded lines. At the

back plain concentric circles. On the top of the mirror is simulated, from bronze mirrors, the hasp of a hinge; it is cut out in zigzags and has two holes for suspension. Magnificent example of Greek terra-cotta work, probably Attic, in imitation of bronze. Former Hoffmann Collection, Cat. No. 188.

*Lent by J. H. Fitzhenry, Esq.*

33 FEMALE HEAD (Aphrodite?) with a plait over the centre of the forehead and elaborate coiffure; traces of gilding. From Asia Minor. Former Hoffmann Collection, Cat. No. 258.

*Lent by J. H. Fitzhenry, Esq.*

34 HEAD OF ATHENA, looking up to right; the helmet appears to have been attached separately. The pupils are incised. Hellenistic period.

*Lent by T. Fulleylove, Esq., R.I.*

35 FEMALE HEAD (Aphrodite?), with high hair-knot. Traces of gilding. From Asia Minor. Former Hoffmann Collection, Cat. No. 281.

*Lent by J. H. Fitzhenry, Esq.*

36 EROS FLYING, holding up his drapery with his left hand, and a torch in his right. The hair is done with the plait characteristic of Eros down the centre. It hangs in ringlets on each side of the face. A thick wreath round the head. Traces of pink colour in the drapery.

*Lent by C. H. Shannon Esq.,  
and  
C. Ricketts, Esq.*

37 LADY WITH FAN; type similar to No. 8. Traces of purple colour.

*Lent by Girton College, Cambridge.*

38 LARGE TERRA-COTTA, three-quarter mask (to left) of Dionysos, with fillet over the forehead and ivy-wreathed. The lips are parted, disclosing the teeth. Pupils and eyebrows are plastically indicated. Vigorous pictorial design of about 200 B.C. Published by Michaelis, "Archäologische Zeitung," 1864, plates 182, 183.

From Naxos.

*Lent by the Royal Museum of Canterbury.*

39 LADY with high coiffure ending in a hair-knot. The hair, which seems to be frizzed, is parted over the forehead and confined by a circlet. Both arms are wrapped inside her walking cloak.

*Lent by Mrs. Godfrey.*

40 TURRETTED HEAD OF EROS, with diadem across the forehead and bunches of ivy-leaves and berries on each ear. Pupils of eyes indicated.

From Cyprus.

*Lent by Mrs. Ludwig Mond.*

41 FRAGMENT OF A BEARDED HEAD. Mouth and chin with part of the right side preserved. Workmanship of a good period.

*Lent by F. B. Godfrey, Esq.*

41\* SMALL HEAD OF A CITY GODDESS. On the head remains of the mural crown. Faint traces of colour in the hair (?). Late type, derived possibly from Skopasian or Lysippian models. Purchased at Luxor in 1869 by the father of the present owner.

*Lent by Mrs. Sterling.*

42 SMALL HEAD OF THE BOY DIONYSOS, wearing a wreath of ivy-leaves and berries.

Charming decorative work of the Hellenistic period set on a pretty Renaissance bust.

*Lent by Henry Pfungst, Esq.*

43 SMALL HEAD OF ANTONIUS, with rich curling locks. The treatment seems influenced by a Polykleitan model.

The nose is restored from below the root: otherwise the charming little head is in good preservation.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

44 SMALL PORTRAIT HEAD OF AN EGYPTIAN. Egyptian work of the Ptolemaic period.

45 SMALL HEAD OF A PRIESTESS (?). The head is in good preservation and unrestored. The interpretation is difficult. The cloth at the back of the head, worn with a wreath (laurel?) over

it, and kept close to the forehead by a fillet, without disclosing the hair, suggests that the head may be that of a priestess.

*Lent by Henry Oppenheimer, Esq.*

45\* SMALL HEAD OF A GODDESS (or Apollo?), in imitation of a type of the fifth century.

*Lent by J. H. Fitzhenry, Esq.*

46 FEMALE HEAD, with the hair tied in a bunch above the nape. The head repeats an original of the last quarter of the fifth century.

*Lent by Arthur Evans, Esq.*

46\* SMALL FEMALE TORSO; Greek marble; fine workmanship.

*Lent by J. H. Fitzhenry, Esq.*

47 SMALL HEAD OF YOUTHFUL DIONYSOS or of Ariadne, wearing a fillet over the brow, and a dainty wreath of ivy-leaves and berries. The neck is antique, though broken; the hair, which flowed down the back, and the curl on the right-hand side being also broken.

*Lent by John Edward Taylor, Esq.*

48 FRAGMENT OF A STATUETTE: draped legs and torso from below the waist. Greek work of a good period. Parian marble. Height,  $6\frac{1}{2}$  in.

The weight of the figure was on the left leg, the right leg trailing somewhat behind and causing the drapery to form beautiful cross folds, as in the "Vénus de Fréjus" (Louvre) and kindred statues of the close of the fifth century.

Brought by Cockerell from Greece.

*Lent by Mrs. Frederick Pepys Cockerell.*



## CASE F

### TERRA-COTTAS, SMALLER MARBLES AND FRAGMENTS— *continued (Nos. 49-110)*

49 SMALL FEMALE HEAD, of *poros* stone, in admirable preservation and of very delicate workmanship.

The hair is indicated by deeply-cut furrows. It hung down the back and in curls on each side in front, but it has been broken away with the neck below the throat. The head is nearly rectangular in construction, with little transition between the planes; it is narrow in front, with strongly marked Oriental features; the prominent eyes and the mouth slant downwards from the outer corners; the eyebrows are sharply defined. In the hair and on the lips traces of red; flat ear-buttons with a design in blue, in the well shaped ears.

Found at Sikyon.

*Lent by E. P. Warren, Esq.*

50 SMALL FEMALE HEAD of terra-cotta, with high headdress and curls falling to the front from behind the ears. Folds under the chin seem to indicate a personage of maturer years. Height,  $2\frac{1}{4}$  in. From Island of Melos.

*Lent by Alfred Higgins, Esq.*

51 FEMALE SEPULCHRAL MASK. Three bands of crimped hair across the forehead; large prominent ears, with flat earrings; a *stephane*, and above it a veil that hangs down each side of the face. Round the neck is painted—instead of a necklace—a wreath with three large red fruits or blossoms as pendants. The type of face resembles “Aeginetan,” that is, Attic art of the early fifth century, yet the mask is very possibly of later date, archaic types having persisted longer in the case of sepulchral ornaments than elsewhere. These masks were hung in tombs—originally they were made in imitation of the more costly gold masks with which the dead were adorned. (Pottier, “Statuettes de Terre Cuite dans l’Antiquité,” p. 62.)

The mask was once coloured; it has been broken and mended, but no pieces are missing, and it is in admirable preservation. Similar masks in the British Museum First Terra-cotta Room. From Rhodes.

*Lent by Alfred Higgins, Esq.*

52 FEMALE HEAD with high headdress fastened by a band over the forehead.

From Athens.

*Lent by Alfred Higgins, Esq.*

53 SEATED GODDESS (Hera?), of very archaic type, with quadruple row of curls over the forehead and high *polos*, behind which is fastened the veil which entirely enfolds the goddess. Her hands are seen under the veil, placed each upon one knee. A few traces of colour are still visible.

Michaelis, Canterbury, 5; and "Arch. Zeitung," 1864, plate 1822.

From Samos.

*Lent by the Royal Museum of Canterbury.*

54 MASK OF A VEILED GODDESS to waist. Fresh, vigorous modelling of a good period.

The hands clasp the breasts with the antique gesture of the mother goddesses. The bust shape is symbolic of the *ἀναστάσις* or return to earth of the goddess represented, in this case probably Persephone. Similar masks in the British Museum Terra-cottas, Nos. B. 251, B. 252: cf. Heuzey, "Les Figurines Antiques du Musée du Louvre," plate XIX., 1. Dionysos likewise was represented in bust form with reference to his *ἀναστάσις*. This particular example is possessed of considerable merit as a work of art, while the irregularities, such as the difference in the height of the eyes, show that these busts belong to a popular, everyday art, executed with rapidity. A like mistake in the placing of the eyes occurs in an otherwise exquisite terra-cotta head of a Kora or Persephone from Tarentum (Furtwängler, "Neue Denkmäler antiker Kunst," plate VIII. and pp. 132 ff.). See Pottier, *loc. cit.*

*Lent by Edgar Speyer, Esq.*

55 TALL STATUETTE of a priestess with a high coiffure of superimposed curls held by a strap on each side. The figure stands on a double plinth. In her left hand, which is supported on a pillar,

she holds a box with open lid. Her right arm is bent upward at the elbow, and with her right hand she holds the end of the cloak which is thrown over the back of her shoulders. Long *chiton* with girt *diploidion*. Rough provincial work, but evidently of the fifth century.

From Boeotia.

*Lent by G. Eumorfopoulos, Esq.*

56 ARCHAIC TOY HORSEMAN, wearing plume, helmet and shield.

Traces of blue colour.

From Anthedon in Boeotia. Former Hoffmann Collection (Catalogue, 130).

*Lent by Henry Oppenheimer, Esq.*

57 VOTIVE FEMALE HEAD. Hair parted over the forehead and falling in little curls over the ears. In the ears large leaf-shaped pendant (lost on the right side). On the hair rests an elegant *stephane* formed of a row of rosettes surmounted by a row of palmettes alternating with buds. Above, again, a broad band continued to the base of the neck gives a background to the head, and simulates the veil which would be attached behind the *stephane*. Third century. Local Italian, perhaps Etruscan, workmanship.

*Lent by Mrs. Hall.*

58 STATUETTE OF A WOMAN (Aphrodite ?), with a pillar on her right. With her right hand she withdraws her veil; her left hand is placed upon her hip. The right breast is bare; the legs are crossed, and the feet are on tiptoe, but supported against the background. The head is of a curious Asiatic type. (Black colour of the hair and background modern.) School of Asia Minor (?).

*Lent by Girton College, Cambridge.*

59 LADY wrapped in her cloak. Blue border to the *chiton*; the cloak is bright pink with a yellow border. "Tanagra" period.

*Lent by Girton College, Cambridge.*

60 BULL with the sacrificial fillet tied round his body.

From Anthedon in Boeotia. Former Hoffmann Collection (Catalogue, 186).

*Lent by Henry Oppenheimer, Esq.*

61 LADY draped in a long cloak, leaning with her right hand on a low pillar, and with her left hand held to her side. The mantle is salmon pink, the *chiton* blue (both repainted). Much broken and restored.

*Lent by Girton College, Cambridge.*

62 LITTLE BOY seated cornerwise to left on a rectangular block. He wears a short tunic, which is coloured pink, and a large sun-hat. He clasps his right hand to his side, and leans on his left, which also holds a long satchel. "Tanagra" style.

*Lent by Girton College, Cambridge.*

63 LITTLE BOY wearing a thick rolled wreath ; he is seated cornerwise on a stool or plinth, and holds a lantern in his right hand, which is clasped to his waist ; he supports himself on his left hand. The short tunic is pink, the wreath blue and yellow.

Formerly in Collection Somzée in Brussels.

*Lent by Henry Oppenheimer, Esq.*

64 LITTLE BOY of type similar to preceding two. The tunic is coloured blue.

*Lent by G. Eumorfopoulos, Esq.*

65 FEMALE FIGURE, seated. Archaic type, with the hands on the knees.

*Lent by Girton College, Cambridge.*

66 LITTLE BOY of type similar to Nos. 62, 63, 64, but more demurely posed. A cloak is thrown across his knees, and round the supporting left hand. With his right he holds his long satchel.

*Lent by G. Eumorfopoulos, Esq.*

67 GIRL seated at her toilet. She is dressed in a thin *chiton*, with a cloak suspended from her shoulders at the back, and thrown over her knees. The rolled coiffure is common in the middle of the fourth century. The hair is confined by a narrow ribbon : the arms are raised to the head on the left side, where the ends of the ribbon which the girl was tying have been broken off along with the whole of the left hand and the fingers of the right. The legs of the chair are also broken, and the head has been broken off and replaced. Delicate workmanship of the fourth century.

Richmond, Doughty House ; Michaelis, 14 (with plate).

*Lent by Sir Frederick Cook, Bt., M.P.*

68 COMIC ACTOR, turned to his right, with his right hand held out as if reciting. Hellenistic period.

*Lent by John Edward Taylor, Esq.*

69 HEAD OF APHRODITE, with high head ornament and hair tied low on neck. Traces of gilding. From Smyrna.

Former Hoffmann Collection (Catalogue, 280).

*Lent by J. H. Fitzhenry, Esq.*

70 HEAD OF A YOUTH upturned to left, with parted lips.

From Smyrna. Former Hoffmann Collection (Sale Catalogue, 1899, 272).

*Lent by J. H. Fitzhenry, Esq.*

71 LADY, fully draped in her long cloak, with head looking out to left. The cloak coloured pink with a gray border. "Tanagra" style.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

72 HEAD OF A MAENAD, ivy-crowned. "Tanagra" style.<sup>1</sup>

*Lent by Herbert Rigg, Esq.*

73 FEMALE HEAD with hair tied in a loose bunch at back, and arranged in formal curls in front with longer side curls. Ear pendants. In the hair a wreath which is now indistinct. "Tanagra" style of the fine period.

*Lent by Cecil H. Smith, Esq.*

74 SEATED LADY, enveloped in a long veil which only just discloses her face. Her left hand is raised, her left leg advanced. "Tanagra" style of the good epoch.

Former Hoffmann Collection (Catalogue, 168).

*Lent by Henry Oppenheimer, Esq.*

75 FEMALE HEAD with hair dressed in rolled *bandeaux*. Above the hair, a singular ornament composed of a tubular fillet between corkscrew bands or spirals disposed across the head. Traces of gilding. From Smyrna.

*Lent by Herbert Rigg, Esq.*

<sup>1</sup> On an old Sèvres plinth lent by Francis Bennett-Goldney, Esq.

76 GIRL, partly undraped, leaning with her left hand on a short pillar, and with her left placed on her hip (for the pose compare Case E, No. 3). Her lower limbs are draped in a cloak, which she partly holds up with her left arm and hand. The legs are crossed. In the hair, which is done up into a round coil at the back, an ivy wreath.

*Lent by Miss Henriette Hertz.*

77 CLOWN striding to his right, holding a basket in his left hand. From the basket emerges the head of a goose.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

78 LADY wrapped in long cloak. The head, which does not appear to belong to the body, has been broken. On the head a sort of square cap or bonnet.

*Lent by Girton College, Cambridge.*

79, 80, 81 THREE MASKS. No. 79 is an archaic mask of Seilenos; the large central mask, of Apollo, with high rising curls, is from Naukratis; No. 81 is an archaic mask of Medusa.

*79 and 81 lent by Cecil H. Smith, Esq.  
80 lent by Harrow School Museum.*

82 LADY wrapped in a long cloak which is drawn over her head. She pensively rests her cheek against her right hand; her right elbow is supported by her left hand, which, with the forearm, emerges bare from the cloak. An identical statuette is in the Louvre (Heuzey, plate XXVI., No. 2). "Tanagra" of the good period.

*Lent by Alfred Higgins, Esq.*

83 LADY wrapped in her cloak, which is drawn over her head, and wearing a high pointed sun-bonnet. The cloak is bright pink, the *chiton* blue, the shoes red; the hat red and blue. "Tanagra" style.

*Lent by Girton College, Cambridge.*

84 HEAD OF EROS. From Smyrna.

*Lent by Herbert A. Rigg, Esq.*

85 LADY wrapped in long cloak, with her left hand placed behind her hip; usual type.

*Lent by Girton College, Cambridge.*

## 86 MARBLE SEATED STATUETTE OF A BEARDED MAN.

*Restored*: both feet with the lower part of the drapery and most of the basis; the right arm from below the elbow with the hand and the roll. Head and neck appear to be modern. The knees are broken and somewhat rubbed.

The fragment is interesting only as reproducing a seated type differing from those already known. The drapery passes over the left shoulder, leaving the right shoulder and arm bare.

Richmond, Doughty House.

*Lent by Sir Frederick Cook, Bt., M.P.*

87 GIRL in long high-girt *chiton*, holding a ball in her right hand. Hair arranged in rolls close to the head. The head does not belong. "Tanagra" style.

*Lent by Girton College, Cambridge.*

## 88 COCK-FIGHTING EPHEBOS supporting his left arm on a pillar. On his left hand a cock. A mantle is draped about the lower limbs.

*Lent by Girton College, Cambridge.*

## 89-99 ELEVEN SMALL TERRA-COTTA MASKS. (89) The mask of a horned river-god, (92) the mask of a Seilenos, and (91 and 93) the masks of archaic Gorgons are of special excellence; (98) a larger archaic Gorgon (from Capua) is noteworthy for its technique and preservation. These masks were used for the adornment of furniture.

87-97 *lent by Sir Frederick Cook, Bt., M.P.*  
98 *lent by Mrs. Arthur Strong.*

## 100 LADY wrapped in her cloak and holding up her left hand to her shoulder. The head does not appear to belong to the body, and the legs and feet have been restored. Pink cloak. "Tanagra" style.

*Lent by Mrs. Lothian Nicholson.*

## 101 LADY, with her left arm wrapped in her cloak and held to her side, holding out her right arm, which is bare. "Tanagra" style.

*Lent by Girton College, Cambridge.*

## 102 FRAGMENT OF A RELIEF, showing a bearded man (seated?) holding a roll in his left hand, with a boy at his side (standing?) apparently reading to him out of another roll.

From Veii.

*Lent by the Harrow School Museum.*

103 HEAD OF HERAKLES crowned with vine leaves. The style seems Lysippian. Perhaps from a statuette of a Herakles *Epi-trapezios*.

*Lent by Dr. Paul Arndt.*

104 LARGE TERRA-COTTA HEAD probably from a sarcophagus. Art of the period of the Fayoum portraits. The head was once entirely painted. In the eyes traces of colour. Said to have been found in Sicily.

*Lent by Louis Mallett, Esq.*

105 FRAGMENT of a terra-cotta "Campana" relief. A young winged wind-god blowing a double pipe (?). This class of relief was used as an architectural casing.

*Lent by the Harrow School Museum.*

106 MARBLE FEMALE HEAD (Aphrodite ?). In the hair traces of red colour.

*Lent by J. H. Fitzhenry, Esq.*

107 MARBLE RIGHT FOOT, from a colossal statue. Former Piot Collection.

*Lent by J. H. Fitzhenry, Esq.*

108 FRAGMENT sculptured in relief on both sides, from a votive *stele* or *pinax*. Very fine Attic work of the middle of the fifth century. Height, 0.32; Length, 0.18.

On one side the lower portion of a figure in high relief, seated on a stool that rests on a basis adorned with figures in low flat relief; under the stool a bull or large dog (?). It seems just possible that this may be a woman seated at a "funeral banquet," and that the figure of the reclining man was on the right. Of the figures on the basis the first is a youth carrying a box in his left hand and a cup (?) in his right; then comes a bearded figure wrapped up in a cloak and leaning on a staff; finally a second bearded and draped figure. Traces of a fourth figure to the right. On the back of the block what appear to be the columns of a temple are sculptured in low relief. In front of these columns appears the exquisitely drawn figure of a nude youth, with his weight on the right leg and the left bent and at ease. These pillars or columns rest on a basis adorned with figures in very low relief, two of which can still be made out.

Brought from Athens by the Earl of Elgin; formerly in possession of

the architect, W. Atkinson, and then of his son, H. Atkinson (mentioned by Michaelis, "Journal of Hellenic Studies," vi. 1885, p. 43). Purchased at Mr. Atkinson's death by Mr. Woolner, the sculptor.

*Lent by Mrs. Woolner.*

109 TWO FRAGMENTS of the inscription from the monument erected in Athens in honour of "Volunteers from Cleonae who had fought on the side of the Athenians in the battle of Tanagra (457 B.C.) against Lakedaimonians and Euboeans (Boeckh, C. I. Gr., 166). The monument, which was in the Kerameikos at Athens, was seen there by Pausanias (i. 29, 5 and 7) in the second century A.D." The fragments which, like the fragment from the Parthenon frieze, were discovered at Colne Park in Essex, are described by Dr. A. S. Murray, from whose paper<sup>1</sup> the above account is borrowed.

*Lent by J. D. Botterell, Esq.*

110 BRONZE LEFT FOOT, from a colossal statue.

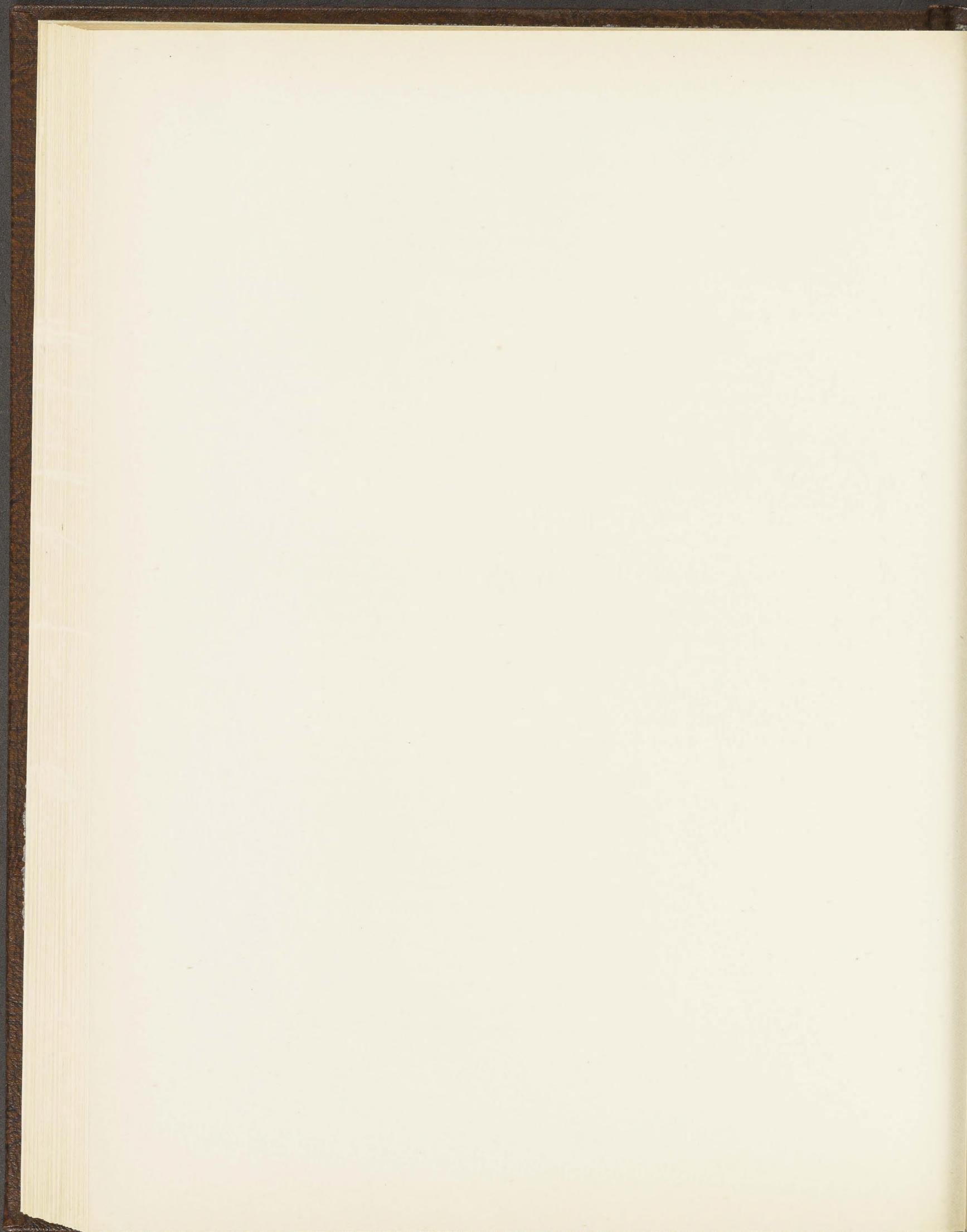
*Lent by J. Pierpont Morgan, Esq.*

<sup>1</sup> Dr. A. S. Murray's paper will be found on the mantelshelf.



PART III  
GREEK VASES







## VASES

### INTRODUCTORY

**I**HE vases exhibited are too few in number to offer anything like a series illustrative of the history of Greek vase-painting. Very early fabrics are not represented at all. The majority of the vases shown are examples of Attic figured pottery of a period extending roughly from 560 to 400 B.C. In the first half of the period known as that of *black-figured technique*, the designs are carried out in black with occasional accessories of purple and white on the red ground of the vase; in the latter half the arrangement of the colours is reversed, and after a time of transitional essays in both styles, the design comes to be carried out in black outline, the parts within the outline being left in the natural colour, while all the ground is covered with black varnish. To this—the period of *red-figured technique*—belong the finest and most admired specimens of the Greek potters' art.

The only early vases shown which are not purely Attic are the deservedly famous amphora of Ionic style (Case G, No. 18) from Castle Ashby, lent by the Marquess of Northampton, and the curious pseudo-archaic Ionic amphora, lent by Mrs. Hall (Case G, No. 19), of the class nicknamed the "affected amphoras," which persistently repeated with great accuracy of technique worn-out archaic types for the sole benefit apparently of Italian clients.

To the transition period from black figures to red belongs the school of the "little masters," those miniaturists among vase-painters—people of small invention, but astonishing skill—who adorned their vases with figures of animals or people on a minute scale. From the collection at Castle Ashby come three cups signed by two of these "little masters," Tleson the son of Nearchos (Case G, Nos. 1 and 16), and Hermogenes (Case G, No. 8). From the same collection comes the fine amphora with a design on the neck alone, signed by Andokides (Case G, No. 21). The prolific Nikosthenes is represented by two amphoras in his most finicking decorative manner (Case G, Nos. 2 and 3).

Turning to the red-figured vases we find, still in Case G (Nos. 10 and 11), two "Nolan" amphoras, belonging to Mrs. Hall, that date from the purest Attic period of vase-painting. One shows the Attic ideal of the peaceful Athena as it obtained about 456, when Pheidias was called upon to embody it in bronze for the people of Lemnos. The second amphora shows the winged "Agon," patron of the wrestling school, engaged in a running match with Eros in the presence of a gymnasiarch.<sup>1</sup>

Some of the finest vases are placed in Case I. On the lower shelf will be found a group of characteristic Attic kylikes, pre-eminent amongst which is the Bacchic rout attributable to Pamphaios (No. 75, from the Shannon-Ricketts Collection), with its joyous movement, its swinging lines, the breadth and vigour of its design. A kylix, signed by Pamphaios (No. 65), is sent from Castle Ashby. Just above, on the middle shelf, is the beautiful kylix lent by Mrs. Hall (No. 64), showing on the exterior a spirited group of wrestlers, composed in the manner of the greater arts, and in the interior the pretty *genre* motive of a girl laying aside her upper garment. A fine example of Attic drawing, that anticipates a motive on the east frieze of the Parthenon, is the figure of a seated youth holding his knee, on the kotyle lent by Mr. Alfred Higgins (No. 80). The two magnificent pyxides, with their stately marriage processions, lent respectively by Mr. John Edward Taylor (No. 74) and Mr. Cecil Smith (No. 56), show the high level attained by the vase-painters in the Pheidian epoch. Nor must we forget to mention the exquisitely beautiful cup with its delicate Attic design, lent by the Victoria and Albert Museum (No. 67).

In Case H the "Kaineus and the Kentaurs," on a krater lent by the Harrow School Museum (No. 44), is remarkable for the skilful draughtsman-ship and the foreshortening of the kentaur on the right, for instance, who is shown from the back, like the famous horse in the Mosaic of Alexander's battle at Naples, or the mounted horseman on the Arch of Saint Rémy. In the same case should be noted the beautiful hydria decorated with a "toilet of Aphrodite" (No. 46), lent by Mr. Oppenheimer, in a style which, according to Prof. Furtwängler's latest researches (*see Catalogue*), shows that the great days of vase-painting lasted down to the Alexandrian epoch.

On the top shelf of Case H is a goodly show of those popular favourites among Greek vases, the Attic *lekythoi*, with designs and figures executed in colour on a white ground. One of the best shown here, both for colour and for design, is doubtless the tall *lekythos* (No. 34) lent by Mr. Salting, which recalls the grand series of these vases at Athens, found in Eretria.

The twelve *lekythoi* (Nos. 25-33 and 38-40) lent by Lord Elgin are specially valuable from the certainty of their Athenian *provenance*. They were brought from Athens along with a number of others, now preserved at Broom Hall, by the Earl of Elgin of the Parthenon marbles.<sup>2</sup>

<sup>1</sup> This interpretation, which I believe to be correct, has been suggested to me by Mr. Cecil Smith. For Agon see Schreiber's article in Roscher's "Lexikon der Mythologie," i., p. 107.

<sup>2</sup> These vases have been cleaned quite lately by the care of Mr. Arthur H. Smith.

In the presence of this little group it may not be out of place to say a few words concerning the technique of this interesting class of vases. The lower part of the body, the foot and neck are covered with black varnish, the body with a white slip on which the main design is executed. Simple lines, or strips of maeander or of groups of maeander alternating with oblique crosses in squares, frame the picture at the top ; at the bottom it more frequently rests on a simple or double line, or, as in No. 28, on a strip of maeander. The lip and the vertical rim of the foot are left in red. The shoulder, as a rule, is covered with white slip like the body and adorned with palmettes interlaced with spirals of varying pattern. In Nos. 25 and 28 the shoulder is roughly decorated with a dart pattern in the ordinary black-figured technique on the red clay.

Besides the white of the slip, black or purple are the only colours used both for tracing and filling in the outlines. The black is the black varnish of ordinary red-figured technique ; according as it is laid on thick, thin or diluted, it shows black, brown or gray. The purple, likewise, can be made to produce tints varying from the bright crimson of many of the cloaks to dull or light purple. In addition to these colours are found—but only very occasionally—a bright blue and a bright green employed for certain definite details (cf. Brit. Mus. Vase Cat. iii. D, Nos. 70 and 71).<sup>1</sup>

The subjects represented are, as usual in this class of vases, of funereal character. Eleven reproduce the usual scene of "offerings at the tomb." In many cases a double image seems to haunt the vase-painter's imagination : one the actual scene where living people bring offerings to the tomb ; the other derived from the tomb itself, where the vase-painter uses the representations of the seated dead, now so familiar from the Greek *stelai* at Athens, and brings the sculptured figure, so to speak, to life, making it sit outside the tomb, as on the beautiful example below (No. 33), and on the grand fragment (No. 36) lent by Mr. Henry Wallis. [For a similar commingling of ideas see the *lekythos* from Athens, published in "Arch. Jahrbuch," 1895, plate II. (E. Curtius), and another published in "Strena Helbigiana," p. 41 (M. Collignon)]. In this connection the small roughly-drawn *lekythos* (No. 25) below is of unique interest as showing the representation, hitherto unknown in a *lekythos*, of the actual *stele*, with the carved figure of the dead woman left within the frame of the *stele* instead of being brought outside as usual in other known representations.

Other potteries, besides the Attic, are represented by the large krater from Magna Graecia, belonging to Sir Frederick Cook (Case H, No. 48), showing the adventure of Odysseus among the Cyklops ; the Calenian cup signed by Canuleios, again lent by Mrs. Hall, and the two charming green goblets, probably of Asia Minor *provenance*, belonging to Mr. Henry Wallis.

<sup>1</sup> These details of technique the compiler owes to the kindness of Mr. Cecil H. Smith.

## CASE G

### VASES (Nos. 1-24)

1 KYLIX, signed by TLESON. Earlier shape, with deep bowl and offset lip (cf. No. 16).

(Exterior.) On either side of the offset lip, a goat with white spots, grazing. On either side of the bowl is repeated the inscription TLESON HO N&APXO &ΠΟΙΕΣΕΝ. Handles flanked by palmettes.

Klein, "Die Griechischen Vasen mit Meistersignaturen," 2nd edit., 1817, p. 74, 19, where thirty-six vases signed by this "little master" are enumerated. Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 103.

Castle Ashby.

*Lent by the Marquess of Northampton.*

2 AMPHORA, with flat handles, signed by NIKOSTHENES. Two ribs in relief, separated by a band of palmettes, run round the body of the vase at its thickest part; below a black band, then a pattern of pointed leaves with interlacing stalks and dots in the *entrelacs*. Below, another black band, and beneath this a zone of rays; the foot is entirely black. On each shoulder a large eye with palmettes on either side, and above, on one side only, the signature, NIKOS&E;NES &ΠΟΙΕΣΕΝ.

On each side of the neck a pattern composed of four palmettes. On the handles, palmettes and pointed leaves alternating. Around the upper rim of the orifice a charming design of dolphins.

Klein, "Meistersignaturen," p. 65, 47. Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 106.

Castle Ashby.

*Lent by the Marquess of Northampton.*

3 AMPHORA signed by NIKOSTHENES, of shape and style similar to the preceding. On the shoulders, combat groups. a. Two warriors fighting over the body of a third. b. Two warriors fighting. Below, two moulded ribs separated by a design of interlacing leaves with dots. Below again, a cock-fight (each combatant with his name inscribed?);<sup>1</sup> two doves looking on, and a frieze of lions and

<sup>1</sup> On this point see Fröhner's Catalogue.

fantastic human-headed birds. Lower down still, a broad black band and a pattern of rays at the base of the vase. The foot black. On each side of the neck, pattern of four palmettes. On the orifice, dolphins. On each handle a beardless figure wearing a long cloak, and carrying a sceptre in his left hand. Under each a row of dots.

Below the left handle (left of principal picture)  $\text{ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ}$ . Klein, "Meistersignaturen," p. 64, 44. Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 107.

4 KYLIX. Black figures on red ground. Foot restored.

Interior: Gorgoneion.

Exterior A and B: chariots amid an assemblage of warriors and women.

This kylix was formerly adjusted to a foot bearing the signature of the painter Nikosthenes (Klein, "Meistersignaturen," p. 69, 67). Recently, however, the vase was cleaned, and the foot found not to belong. It is exhibited next to the vase as No. 5.

Michaelis, Richmond, p. 73 (and "Arch. Zeit," 1874, p. 61).

*Lent by Sir Frederick Cook, Bt., M.P.*

5 FOOT OF A KYLIX, with the signature of Nikosthenes (see under preceding number).

6 KYATHIS. Design in black and purple on white slip. Dionysos, bearded and draped, seated between two horse-eared and horse-tailed Seilenoi. The Seilenos on the right approaches with a wine-skin, while the god turns round to the satyr on the left, who appears to be touching his arm. To either side of the central subject large eyes. In the background conventional foliage. The handle is decorated in relief with a button and a rib, ending in a leaf-shape towards the interior.

Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 116.

Castle Ashby.

*Lent by the Marquess of Northampton.*

7 KYATHIS. Of style similar to preceding, but of somewhat coarser draughtsmanship. Dionysos, bearded, ivy-crowned and draped, with the *rhyton* in his left hand, is seated to right on an *okladias* or folding stool. A Seilenos, horse-eared and horse-tailed, advances towards him. On either side of this main design large eyes. Beyond these again, flanking the handle, two winged sphinxes. The handle is adorned in relief with a button and rib, ending in a

palmette. A very charming head modelled in relief decorates the point where the handle meets the vase.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

**8 KYLIX, signed by HERMOGENES.**

(Exterior.) On either side, within the zone spaced out between the black varnish that covers the rest of the vase, a quadriga moving to the left followed by an armed warrior on foot.

On the obverse the inscription *HEPMONENES EΠΟΙΕSEN EME* is repeated on either side of the design; on the reverse, *EΠΟΙΕSEN EME* is twice repeated in the same manner. The handles are flanked by palmettes. The same design occurs on five other of this master's vases.

Klein, "Meistersignaturen," p. 83, 14 (where seventeen cups signed by this little master are enumerated). Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 105.

Castle Ashby.

*Lent by the Marquess of Northampton.*

**9 AMPHORA, with lid decorated in friezes; style of Nikosthenes.**

a. On the central frieze, Herakles struggling with the Nemean lion in presence of a crowd of sixteen spectators, including women, bearded men and youths, and a youth on horseback (Iolaos?). The different people make animated gestures of admiration and astonishment.

On the frieze above, fourteen personages (four men and three women on either side of each handle) are engaged in a lively dance. The gestures are probably not intended to be grotesque; but what strikes a modern spectator as quaint or exaggerated is due to the artist's inability to express difficult motions naturally or to show limbs foreshortened.

Below a frieze of animals, three of which are fantastic human-headed birds.

These three main friezes form the principal design which rests on a pattern of lotus buds, and is surmounted by a row of alternating black and purple darts. On the lower half of the neck a band of double lotus buds. The lip, lids and handles are decorated with vine leaves; the lower part of the body, which rests on a plain black foot, has a pattern of rays.

Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 111.

Castle Ashby.

*Lent by the Marquess of Northampton.*

10 AMPHORA of the "Nolan" type. Red figures on black ground.

*Obverse*: Athena leaning on her spear and wearing the aegis fringed with snakes, but with no helmet (type of the Lemnian Athena). Her left hand is placed on her hip, her body faces the spectator, her left foot is drawn in profile outwards, her right foot is placed to the front and drawn foreshortened. Facing her is Hermes, a bearded figure with short *chiton* and cloak fastened on the right shoulder. On his neck hangs his *petasos*; in his lowered right hand, which is partly draped in his cloak, he holds his *kerukeion*.

*Reverse*: a young man, draped in a long cloak, leaning on a staff.

Finest Attic style of a period about 440 B.C. (cf. Furtwängler, "Masterpieces," pp. 13 ff.).

*Lent by Mrs. Hall.*

11 AMPHORA of the "Nolan" type. Red figures on black ground.

The picture is contained between two ornamental bands consisting of groups of maeanders alternating with squares filled in by oblique or vertical crosses. The main lines are black, and strongly marked as usual in this class of vases; the inner markings are in brown; a remarkable detail is the shading of the back of the chair. Under the handles a palmette.

The subject, which runs continuously round the vase, as in the Nolan amphoras of the earlier type (see Cecil Smith in "Brit. Mus. Cat. of Vases," ii., Introd., p. 13), is of a combined *genre* and mythological character. A *brabeus*, or judge, crowned with an olive-wreath, sits with a forked staff in his right hand. Immediately in front of him a winged figure running and looking back; in front of this figure again, but on the reverse of the vase, a similar figure with outstretched wings and arms. These two figures are evidently, on the analogy of other representations on vases, Eros and Agon, training in the palaistra like mortal athletes. In the field, directly in front of the umpire, the *skapane*, or double-headed mattock used for marking the ground in the leaping contests; in the background two leaping poles. The inscription, of which each character is legible, makes no sense.

Like No. 10, this is a vase of the finest Attic style.

Formerly in the Castellani Collection. First published by C. A. Hutton (who interprets the winged figures as the Boreades, Zetes and Kalaïs) in "Bulletin de Correspondance Hellénique," 1897, pp. 157-164.

*Lent by Mrs. Hall.*

12 IONIC AMPHORA : Design in black, white and purple on the red ground ; outlines delicately engraved in the clay.

- A. In the centre Dionysos, long-haired, bearded and draped, crowned with white flowers, and holding his *kantharos* in his left hand, moves to the left, attended by four satyrs, with the eyes and tails of horses. The satyr on the right dips a high-handled jug into a *lebes* or cauldron that stands on a tripod. Immediately in front of the god a little satyr moves backward, dancing and playing the flute. The satyr on the extreme left holds a *rhyton* and a wine-skin. On the neck, separated from the main design by a pattern of rays, a bearded Triton, holding a wreath in his right hand.
- B. Two nude boys, armed with sticks and riding on cranes to either side of a fine group of palmettes. In the field below on the right a jackal and a porcupine, on the left a porcupine and a hare. On the neck a bearded Triton holding a wreath in each hand, with two dolphins dipping. The two main designs are within panels, marked off by black strips at the handles.

Running round the vase, below the main designs, is a band of double palmettes and lotus flowers. Below that a black band, enlivened by purple lines. At the bottom of the vase a ribbon pattern winding round black dots with white centres, and beneath it a band of double rays. The foot is adorned with lotus flowers ; the neck with a design of framed lozenges and dots ; the lip is entirely black ; the inside of the orifice has two bands of two parallel lines. The black handles are adorned with a moulded rib in the colour of the clay.

The whole vase, which is in exceptionally fine condition, is a *chef-d'œuvre* of delicate decoration, and is justly celebrated. Published by Gerhard, "Auserlesene Vasenbilder," plates 317-318. Exhibited at the B. F. A. C. in 1888, Cat. Fröhner, 112. For recent opinions see Endt, "Beiträge zur Ionischen Vasenmalerei," p. 27, No. 2 ; G. Karo in "Journal of Hellenic Studies," 1899, p. 146; Studniczka, "Archäologisches Jahrbuch," v., p. 142. For the origin of the double rays as an ornament see G. Karo, *loc. cit.*, p. 163.

Castle Ashby.

*Lent by the Marquess of Northampton.*

13 KYLIX, with design in red on black ground in the interior. The exterior is entirely black.

- I. Within a circle, adorned with a band of maeanders, sits a girl wearing *chiton* and *himation*, and holding a distaff in her left hand. In front of her a wool-holder.

*Lent by P. W. Mallet, Esq.*

14 KYLIX, with deep bowl and offset lip. Design in black and purple on red.

i. Within elaborately patterned concentric bands: Herakles wrestling with Triton. On the exterior of the lip a pattern of alternating palmettes and lotus flowers. On the bowl, a galloping horseman on each side. Around the handles palmettes.

Richmond, Doughty House.

*Lent by Sir Frederick Cook, Bt., M.P.*

15 KYLIX. Red figures on black ground. In the interior, within a circle adorned with a band of maeanders, a bearded horseman wearing a short cloak and soft felt hat, rides to right. The horse appears to be leaping. Around the figure an inscription is simulated.

A. *Exterior.* A horseman, beardless, with his *petasos* hanging at the back of his neck, rides to left, between two figures on foot, each wearing a short cloak and the *petasos*.  
B. A young horseman rides to the right with his *petasos* hanging on his neck. In front of him two youths with spears. Both wear *petasoi*; the first has his hat hanging at the back. All the figures appear to wear thin *chitons* under their cloaks; and all of them, except the man with bare feet, behind the horseman on A, wear high boots.

The kylix is put together out of many fragments.

*Lent by the Lord Aldenham.*

16 KYLIX, signed by TLESON. Black figures on red ground. Earlier shape, with deep bowl and offset lip. The signature, TLESON HO NEAPXO EΠOIESEN (Tleson, the son of Nearchos, made me), is repeated on each side of the exterior of the bowl, between delicate palmettes. (Cf. No. 1.)

In the interior two goats on their hind legs butting, and facing each other heraldically, within an ornamental circle formed of a tongue pattern in alternating purple and black between concentric lines. The goats have white spots. Between them a palmette mounted in a stylized ornament.

Klein, "Meistersignaturen," p. 74. Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 101.

Castle Ashby.

*Lent by the Marquess of Northampton.*

## 17 KYLIX, with red figures on black ground.

- i. Within a circle adorned with a band of maeanders stands a *brabaeus*, or judge of the palaistra, wrapped in a long cloak, holding his long staff. On the right, a shaft or goal on a plinth; to the left, a seat with a cushion on it.
- A. *Exterior.* A young man stands, to right, bending forward with both arms extended; on his left a helmet placed upon a shield. In front of him a gymnasiarch holding the two-pronged staff. Behind this figure advances, to the left, a nude youth with a shield on his left arm and a crested helmet in his right hand. Behind him again, a goal.
- B. Similar scene to preceding. A gymnasiast holding a pole stands between two nude youths, each carrying a shield and a helmet. Probably both scenes represent the preparation for the armed foot-race.

This fine vase is put together out of many fragments.

Richmond, Doughty House.

*Lent by Sir Frederick Cook, Bt., M.P.*

## 18 IONIC AMPHORA of the group nicknamed the "affected amphoras" because of their conventional technique and meaningless designs. Black and purple designs on red on the upper part of the vase. The lower half is covered with black varnish, with a pattern of double rays at the bottom. Tubular handles.

- A. *Obv.* (shoulder): A bearded figure (Zeus?), holding a sceptre in his right hand and a wreath in his left, sits (to right) on a stool of which only two legs are visible. In front of him Hermes is walking away, but he turns head and shoulders round to speak to the seated figure. He wears winged boots, short tunic, and *chlamys*, the *petasos* on his head, and holds the *kerukeion* in his left hand. Behind the central figure advances another bearded man holding a sceptre in his left hand. This central scene is flanked right and left by two further bearded figures with sceptres, the man on the extreme right being identified as Poseidon by the dolphin he holds in his left hand.
- B. *Rev.* (shoulder): Similar design to the preceding, save that the central figure sits on a folding stool, and Hermes is replaced by a long-robed man similar to all the others.
- C. (Neck) *Obv.*: The design is identical with A, save that Zeus (?) sits on a folding chair as in B, and that the figure behind Hermes, instead of the dolphin, carries the sceptre in his left hand and holds

his right hand raised. Further behind the Zeus (?) there is only space for one figure.

D. (Neck) *Rev.*: Identical with c, but Zeus (?) sits on a stool, as in A. Between shoulder and neck, a lotus chain, surmounted by a tongue pattern in alternate purple and black. At the base of each handle a similar tongue pattern, ending at each side in a spiral. Under each handle a Pegasos.

All the figures are clothed in long *chitons* (save Hermes, who is short girt) with richly embroidered cloaks.

The four scenes represented are without any special meaning, but, apart from its stately and pleasing decorative effect, the significance of this vase lies in the fact that it is one of a small group which have a definite place in the history of Greek vase-painting. They are one of the earliest examples in art of a conventional and conscious archaism that clings to antiquated details till they grow dry and almost meaningless, rather than accept, as did the eager Attic potters, innovations of shape and subject. The group of these amphoras has been made the subject of a searching investigation by George Karo (in "Journal of Hellenic Studies," xix. 1899, pp. 135-164), who gives a list of forty-four of them, of which the example now exhibited makes the forty-fifth.

*Lent by Mrs. Hall.*

19 LARGE AMPHORA. Black figures on red ground, with white for the flesh of the women: details in purple and white.

A. Herakles conducted to Olympos: Athena, wearing high-crested helmet and aegis with scales (to right), grasps the reins and mounts into a chariot, in which is already Herakles, clad in his lion-skin, with his club over his shoulder. By the further side of the horses, between two goddesses, walks Apollo Kitharoidos, long-tressed and laurel-crowned, beardless and clad in a long *chiton*, playing on the *chelys* or lyre. The goddess behind Apollo wears an ivy wreath—the one in front of him a high coiffure or *polos*; she turns round towards Apollo and smells a flower. The two may be Artemis and Leto. At the horses' head and partly concealed by them stands Hermes.

B. Quadriga facing: the two heads of an armed warrior and of the charioteer show just above the middle pair of horses. To each side armed attendants.

By each handle a fine design of four palmettes, continued with spirals that end in lotus flowers under the handles. On the neck conven-

tionalized palmettes. Above and below the subject pictures interlacing pointed leaves. At the bottom radiated pattern.

Said to have been found at Ponte della Badia, Vulci, in 1830, in presence of the then Marquess of Northampton.

Castle Ashby.

*Lent by the Marquess of Northampton.*

20 HYDRIA. Black figures on red ground, with white for the flesh of the women, and details in purple and white.

1. Main picture: Hermes with *petasos*, winged boots, and caduceus leading the three goddesses, Hera, Athena, and Aphrodite, to a bearded man (Paris?). Processional scheme. The subject appears here in a highly conventionalized form, and is perhaps repeated by the artist without any very just sense of its meaning. On each side a pattern of ivy leaves. Below, a frieze of animals. At the bottom, where the vase joins the foot, a radiated pattern.
2. On the shoulder: contest of Herakles with the Nemean lion. To the right Hermes, clad as below, but with a spear instead of the caduceus, advances towards the central group. To the left Iolaos carrying the hero's club. Behind him again a woman.

The preservation of this vase is excellent.

Castle Ashby.

*Lent by the Marquess of Northampton.*

21 AMPHORA, signed by ANDOKIDES. The body of the vase, which is of great elegance and of unique shape, is entirely black. It rests on a foot adorned with a simple tongue pattern. The neck, which tapers somewhat towards the top, is decorated with two subjects, executed with the utmost delicacy.

- A. Dionysos, ivy-wreathed, long-bearded and draped, holding a *rhyton* in his right hand, moves to the left. On either side a horse-tailed satyr. In the background conventional foliage.
- B. A quadriga facing. In the chariot the charioteer in long white robe and a warrior. On either side two more attendants or grooms.

Below the pictures, on the top of the body runs a tongue pattern; under the rim is a stylized ivy pattern. The beautiful fluted handles are adorned at the base by a design in red on black of delicate palmettes surmounted by maeanders. On the top of the orifice, above the "Dionysos," is the signature ΑΝΔΟΚΙΔΕΣ ΕΠΟΙΕ. This Andokides is taken to be identical with the artist whose signature appears on a basis found on the Akropolis ("Jahrbuch," 1887, p. 145).

Klein, "Meistersignaturen," p. 139, 1. Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 108. For Andokides see also A. Furtwängler and K. Reichhold, "Die Griechische Vasenmalerei," pp. 15 ff., where all the more recent literature is quoted.

Castle Ashby.

*Lent by the Marquess of Northampton.*

22 AMPHORA of the "Nolan" type, with reeded handles. Scene in a school or palaestra, divided in two by the handles. On one side a youth, nude, with a cloak thrown over his left arm, and holding his hoop and stick in his left hand, runs to right, followed by a bearded figure, who places his left hand on the young man's shoulder. (Pursuit of Ganymedes by Zeus). The man as he runs lets fall his staff behind him. At the back an old man, wearing long *chiton* and cloak, and leaning on his staff, appears to be looking on. Under each handle a palmette. In the field between the two chief figures the inscription, ΑΙΚΟΣ(?) ΚΑΛΟΣ.

*Lent by C. H. Shannon, Esq.,  
and  
C. Ricketts, Esq.*

23 CUP, without foot. Red figures, touched up with white, on black ground. Scenes from the palaestra.

i. Youth draped in long cloak.

a. Group of three young men conversing.

b. Similar group.

Under each handle a cluster of palmettes.

Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, No. 91.

*Lent by the Lord Aldenham.*

24 HYDRIA. Red figures on black ground. Youth pursuing a maiden. The youth (left) appears to be a huntsman; a drapery is thrown round him above the waist; he wears the high-strapped *endromides*; a soft felt hat or *petasos* hangs over his neck; in his left hand he carries a couple of hunting spears. He strides rapidly forward towards a maiden clad in a long *chiton*, who strides as rapidly away from him. Pattern of three maeanders alternating with framed diagonal crosses at the base of the neck. On the vertical rim of the orifice tongue pattern.

*Lent by Francis Bennett-Goldney, Esq.*

## CASE H

### VASES—continued (Nos. 25-55)

*N.B.—Nos. 25 to 38 are all White Athenian Lekythoi.*

25 WHITE ATHENIAN LEKYTHOS. *Subject:* A sculptured or painted *stele*, oval-shaped at the top. On the *stele* itself is represented the dead woman seated on a chair and holding a wreath—in the scheme familiar from countless Greek grave reliefs. Coarse drawing, but the subject is of great interest for the light it throws on the representations on *lekythoi* (see p. 93). Top broken.

26 WHITE ATHENIAN LEKYTHOS. *Subject:* A *stele*, composed, as it were, of two shafts; the topmost, crowned with double *akanthos*, rises out of a single *akanthos*, which terminates the lower shaft. A female mourner on either side. Height,  $12\frac{1}{2}$  inches (neck restored).

27 WHITE ATHENIAN LEKYTHOS. *Subject:* Three women are carrying offerings to a tomb which is not represented.

28 WHITE ATHENIAN LEKYTHOS. *Subject:* A woman clad in a *chiton* and *himation*, and wearing a pointed cap, is pouring a libation at a tomb represented as a conical mound raised on a plinth, and adorned with a *taenia* and a wreath. Rough, poor drawing; top broken.

29 WHITE ATHENIAN LEKYTHOS. *Subject:* *Steles*, on double plinth, surmounted by an *akanthos* and adorned with a *taenia*; to the right, a woman bringing up tray with offerings; on the left, youth draped in red cloak.

30 WHITE ATHENIAN LEKYTHOS. *Subject:* *Steles* crowned with *akanthos*, and bound with bright purple *taeniae*, rises on a double plinth. To the right, a figure, wrapped in a cloak of dull purple, places his foot on the lower step; to the left, a girl brings up a tray with offerings. Height,  $11\frac{1}{2}$  inches.

31 WHITE ATHENIAN LEKYTHOS. *Subject*: The *stele* rises behind a square basis on treble plinth, doubtless intended for the offerings. On the right, a youth (?) places his foot on the topmost step of the plinth. On the left, a figure in a bright purple cloak leaning on staff. Height, 11 in.

32 WHITE ATHENIAN LEKYTHOS. *Subject*: *Stele* rising on a triple plinth, and bound with bright red *taeniae*; at the top of the *stele* hangs a *lekythos*; on either side a male figure wearing a deep purple cloak (the man on the left leans on a staff; the man on the right is almost effaced). Height,  $10\frac{3}{4}$  in.

33 WHITE ATHENIAN LEKYTHOS. *Subject*: *Stele* in form of a fluted column: in front of it, and somewhat to the right, a woman holding a bird in her right hand is seated with the ample grace of the goddesses of the Parthenon frieze or of the Hegeso of the well-known *stele*; in her hair a diadem; she rests her foot on the plinth of the *stele*. This fine figure, which is intended for the dead woman herself, is doubtless derived from a similar sculptured figure on the actual *stele*. To the left, a young man. Fine Attic style. Height,  $9\frac{1}{2}$  in.

Nos. 25-33 are lent by the Earl of Elgin, K.G.

34 WHITE ATHENIAN LEKYTHOS. *Subject*: *Stele* on a double plinth, surmounted by an egg moulding, above an *akroterion* composed of three palmettes, rising from a semicircular ornament between two volutes. The *stele* is adorned with purple and gray sashes. At the foot of the plinth a wreath; the ends of another wreath hang down from behind the second step. On the right a young man, holding a long spear in his right hand. His left is under his short cloak, from beneath which appear the edge of his *chiton* and the end of his sword sheath. The *petasos* hangs over the nape of his neck. On the left, a youth, nude save for a cloak carried on his left shoulder, stands with his right arm bent at the elbow, and his right hand extended towards the *stele*. Both figures seem borrowed from the figures on grave reliefs. The magnificent design and execution recall the fine *lekythoi* found in Eretria.

At the top of the main design groups of maeanders alternating with framed crosses. On the shoulder palmettes and spirals on the white slip. Height,  $14\frac{1}{8}$  in.

Lent by George Salting, Esq.

35 ATHENIAN LEKYTHOS. *Subject*: *Nike*, winged, wearing a long *chiton* with a dark cloak over it, stands to right, and, with a *phiale* held in her right hand, pours libation over an altar in front of her. Her left hand is raised. She wears a pointed cap.

Along the top of the main picture runs a design of groups of four maeanders alternating with a framed cross. On the shoulder palmettes on the red ground. Height, 10 in.

*Lent by George Salting, Esq.*

36, 37 TWO FRAGMENTS, from a large *lekythos*.

- A. Woman seated. She wears a high *stephane*, and rests her chin on her right hand. The right elbow is supported on the left arm. In front of her a nurse, standing, holds her child, which stretches out its arm to its mother.
- B. Bearded figure. The magnificent head, with the top of the chest and the end of a cloak fastened on the left shoulder, are alone preserved. The man is apparently standing. At the top a maeander. Both designs rank with the very finest relief on sculptured *stelai*, and show the high level of art attained by some of the despised painters of *lekythoi*.

*Lent by Henry Wallis, Esq.*

38 ATHENIAN LEKYTHOS. *Subject*: *Stele*, on double plinth, crowned with a palmette; on the left, a maiden carrying a vase and a box with offerings; on the right, a youth wearing a cloak of which the red colour is still visible. Very delicate drawing. Height,  $5\frac{1}{2}$  inches.

39 ATHENIAN LEKYTHOS. *Subject*: *Stele*, rising on a double plinth; on either side a female mourner; the woman on the left carries a tray; the one on the right wears a *chiton* of bright purple, and raises one arm to her head and the other to touch the top of the *stele*. Both heads exquisitely drawn and preserved. Height,  $12\frac{1}{4}$  inches.

40 ATHENIAN LEKYTHOS. *Subject*: On the left, a tumulus covered with *taeniae*; and to the right, a *stele* with *akroterion*. Probably both belong to the same grave (cf. "Journal of Hellenic Studies," vol. xix., 1899, plate II.); but owing to lack of skill the painter

has placed them side by side instead of showing the tumulus rising behind the *stele*. On the right, a woman brings the customary offerings. Height, 10 $\frac{3}{4}$  in.

*Nos. 38-40 are lent by the Earl of Elgin, K.G.*

41 CALYX-SHAPED KRATER.

A. Triptolemos (to right) seated on his winged car, with his sceptre in his left, holding a bunch of wheat-sheaves in his right hand. In front of him Demeter with her torch, holding an *oinochoe* for the parting libation. Behind, Persephone with a long sceptre. Fine and careful drawing.

B. Three women conversing. Execution coarser than that of the picture on the obverse.

Below the picture, at the height of the handles, a pattern consisting of groups of three maeanders alternating with a framed oblique cross. Above, under the rim of the vase, a pattern of slanting palmettes.

Richmond, Doughty House.

*Lent by Sir Frederick Cook, Bt., M.P.*

42 TALL LEKYTHOS, with red figures on black ground. On shoulder palmette ornament. Scene of libation. Nike, winged (left), wearing the Ionic *chiton* with *himation*, and holding an *oinochoe* in her left hand, stands before Athena, who, full-armed, with aegis, plumed helmet and spear, holds out a *patera* in her right hand.

*Lent by C. H. Shannon, Esq.,*

*and*

*C. Ricketts, Esq.*

43 OINOCHOE. With red design on black ground. A girl wearing a *chiton* with *diplois*, and a drapery thrown over the arms, moves to the right playing on a lyre. Her hair is dressed in formal rows of curls in front, and on the back of her head she wears a cap or folded handkerchief. Good, vigorous drawing. The *oinochoe* is put together out of several fragments.

*Lent by the Lord Aldenham.*

44 KELEBE or krater with columnar handles. Red figures on black ground. Finest Attic style of about 460-450 B.C.

A. The Contest of Kaineus and the Centaurs: the foremost centaur on the left heaves a stone wherewith to overwhelm Kaineus, who

appears half buried already; on either side of this central group a centaur carrying great fir-trees.

b. A Maenad between two nude Satyrs, who attempt to seize her. Each picture rests on a purple band that runs round the vase; it is framed at the top by a row of darts, and on either side by a band of palmettes; on the horizontal lip runs a lotus pattern; on the outside edge an ivy wreath. A design of black rays at the bottom of the body.

The magnificent drawing of the whole composition, and the vigorous and skilful foreshortening of the centaurs on the right, make this vase of unique value for the history of Greek painting.

Published by Ernest Gardner in "Journal of Hellenic Studies," xvii. (1897), pp. 294-305, and plate VI. The vase was found at Vitorchiano, and was once in the possession of Depoletti.

Harrow School Museum: Cecil Torr. Cat., 50.

*Lent by the Harrow School Museum.*

45 BLACK OINOCHOE, with fluted body and handles, and a roughly executed mask of Seilenos at the lower junction of body and handle.

*Lent by Alfred de Pass, Esq.*

46 HYDRIA, of very delicate red figured style: "Toilet of Aphrodite."

In the centre, Aphrodite seated, turned to the left, in high-backed chair; with her left hand she holds a tress of hair and turns her head to look at an attendant behind her. A winged Eros binds her sandals; a second Eros hovers about her head; immediately behind her an attendant enveloped in long cloak; to right, youth, nude, holding one end of his *chlamys* with his left arm and holding its other end under his right shoulder. To the right again, a girl, nude to waist, and with drapery over the lower part of the body, raises her arm to tie up her hair; she wears a necklace of gold beads. To the left, a group of an attendant seated with a box on her knees, another attendant facing her—the motive reminds one of the *stele* of Hegeso on the celebrated grave relief at Athens. At the back, under the handles, elaborate system of palmettes. At the base of the neck of the vase a string of gold beads. Tongue pattern on lip. The flesh of Aphrodite and Erotes is in white; details such as the necklace are modelled in relief and gilt. The ordinary interpretation of this type of scene as a "Toilet of Aphrodite" has been adopted here; but, as a fact, the conception, as so often

in vase-paintings, hovers between real life and the mythological world. By an easy transference of thought the real bride is presented in the guise of Aphrodite, or rather there was a commingling of the two notions in the minds both of painter and of spectator.

The usual date assigned to these vases is the end of the fifth or the beginning of the fourth century B.C. (compare the Pelike in the British Museum with "Peleus seizing Thetis," E. 424). Recently, however, Furtwängler has brought their date down to the Alexandrian period (see "Griechische Vasenmalerie" by Furtwängler and Reichhold, p. 204, where a hydria in Munich exactly similar in style to the one now exhibited is published).

*Lent by Henry Oppenheimer, Esq.*

47 OINOCHOE. A girl, clad in a thin clinging *chiton*, holds up the end of her cloak with her right hand with the gesture known from the statues of the type of the "Venus Genitrix." Her wavy hair is tied in a bunch at the back. In her left hand she holds a box and broad sash or ribbon. Style of the Meidias vase, but of much coarser execution.

*Lent by Professor Percy Gardner.*

48 CALIX-SHAPED KRATER from Magna Graecia. Red figures on black ground. Latter half of fifth century. Vigorous drawing. Height, 0.46. Put together out of many fragments, but complete. Foot, handles, and the rim are entirely black; at the top of the picture a band of slanting palmettes; at the bottom, a band of groups of three maeanders alternating with crosses within squares; where the handles join the vase a pattern of rays.

*Obv.*: In the foreground, Polyphemos drunk and asleep; to the right, Odysseus, wearing *pilos* and cloak, holds a firebrand, while two of his companions advance from the left, bringing other burning firebrands to make the fire in which to harden the stake of olive wood which three other companions are pulling up in the centre of the picture (cf. the episode as told in *Odyssey*, ix. 320-323). At the back of Polyphemos is a cup of the *kantharos* shape and an empty wineskin (?) hanging from the bough of a small tree. The presence of the satyrs, who are springing forward from the right, suggests a connection of this scene with the Satyric drama; and it has been pointed out that in the "Kyklops" of Euripides a chorus of satyrs was introduced. A noteworthy attempt at perspective

appears in the vase, the figures being disposed in three different planes.

*Rev.* : Two groups of two young men wrapped in long cloaks and engaged in conversation.

First published and described by F. Winter in "Jahrbuch des Archäol. Instituts," 1891, plate VI., pp. 271-274. For the *provenance* of these vases, which imitate Attic kraters of the period between 440 and 430 B.C., see Furtwängler, "Masterpieces," p. 109.

Coll. Doughty House, Richmond.

*Lent by Sir Frederick Cook, Bt., M.P.*

49 SMALL AMPHORA, with red figures on black.

- a. Two young athletes standing; one holds a *strigil*, the other a *diskos*, adorned with a *swastika* or hooked cross.
- b. A young man, wrapped in a cloak and leaning on a staff—probably the *gymnasiarch*.

*Lent by C. Newton-Robinson, Esq.*

50 OINOCHOE. Red figures on black ground. Boreas pursuing Oreithyia. Hasty drawing, but with a sense of movement and skilful rendering of the draperies. The heads are poor and ill-drawn. Below the picture a maeander pattern, above, ovolو pattern.

*Lent by Professor Percy Gardner.*

51 LARGE KYLIX. 1. Within a circle decorated with a band composed of groups of three maeanders alternating with a framed cross and framed chequers, a young man draped in a cloak—presumably a *gymnasiarch*—leaning on his staff, and with his left hand placed on his hip, converses with a younger, smaller man, similarly draped, who holds up his right hand with the palm turned upward. In the field, behind the taller man, an *aryballos* tied to a peg; below, objects inside a net.

*Exterior*: a. and b. On each side a group of six young men draped and leaning on their staffs, conversing in various attitudes. An *aryballos*, hanging from a peg, marks each scene as taking place within a gymnasium. Style of Brygos (cf. No. 70 in Case I).

Collection, Doughty House, Richmond.

*Lent by Sir Frederick Cook, Bt., M.P.*

52 AMPHORA. Red figures on black ground. Coarse, vigorous drawing; grooved handles; palmettes on neck.

A. Herakles clad in a short *chiton*, and his lion-skin, with bow and arrows in his left hand, leans with his right hand on his club. He stands facing Athena (right), who with her right hand under her chin, and her right foot supported on a rock (by an error of drawing the elbow does not rest on the knee as it doubtless should), appears engaged in familiar conversation with the hero. The goddess is fully armed, and holds lightly the spear that rests against her left shoulder. Behind stands Iolaos clad in a *chiton*, with cloak fastened by a large brooch over his right shoulder. He wears a soft broad-brimmed hat (*petasos*), shoes strapped up his legs, and holds two lances in his left hand.

B. An old man with white hair and beard (Zeus?), holding a sceptre, stands between two other bearded figures.

Shown at the B. F. A. C. in 1888; Cat. Fröhner, 115.

Castle Ashby.

*Lent by the Marquess of Northampton.*

53 OINOCHOE, with reeded handle. A nude youth holds a hoop in his left hand and a thick stick to drive it with in his right. His head is turned back on his left shoulder. The type is taken from a group of Zeus pursuing Ganymede (cf. No. 22 in Case G).

Harrow: Cecil Torr Cat., 56.

*Lent by the Harrow School Museum.*

54 AMPHORA, with twisted handles.

A. A bearded Seilenos, snub-nosed, and with horse's tail and ears, holds a helmet in his left hand, and carries, slung over his right hand by a leather thong, a pair of greaves, which are further held together at the bottom by a horizontal bar. The Seilenos wears his hair longish, and tied in a knot at the back. In front it is arranged in little firmer curls, very skilfully represented by means of modelling. He also wears a wreath.

B. A similar Seilenos, but bald-headed. He carries a spear in his right hand and a shield on his left arm. The drawing is elegant and vigorous, and reminds one of the style of Duris.

Harrow: Cecil Torr Cat., 55.

*Lent by the Harrow School Museum.*

55 HYDRIA. On the shoulder a long frieze-like design representing the murder of Aigisthos. In the middle Aigisthos, seated to left, leaning with his left hand on a sceptre. He sinks back already wounded in the right breast, whence a stream of red blood is escaping. Orestes has grasped him under the right elbow; full-armed, and grasping firmly his short sword, he advances with mighty stride as if to deal a second blow. Behind Aigisthos, Klytaimnestra rushes up swinging a long axe to protect or avenge her lover. Possibly she is not aware that the murderer is her own son. But the interpretation of the main personages is made certain by other representations of the scene where the figures are inscribed. Behind Klytaimnestra is a maiden (Elektra? Chrysothomis?) running and extending her arm as if in deprecation. Behind Orestes, another warrior, and behind him again a male figure seated, leaning on a club. This hydria, which is unpublished, is an interesting addition to the list of seven vases with the same subject which Robert, "Bild und Lied," pp. 149 ff., takes as starting-point for his discussion of the myth as represented by the vase painters. Between the handles runs a pattern of palmettes.

From Athens. The vase is in perfect condition and free from any restoration.

*Lent by Alfred Higgins, Esq.*

55\* FOUR FRAGMENTS FROM A VASE, representing a "Toilet of Aphrodite." In the centre Aphrodite or the bride (cf. No. 46) sits (to left) in a chair with curving back, upon which she rests her left arm. An Eros flies towards her, probably holding a fillet or a necklace. All around attendant maidens. Attic drawing of the Pheidian period.

*Lent by Mrs. S. Arthur Strong.*



## CASE I

### VASES—*continued* (Nos. 56-88)

56 (*in the centre of top shelf*) PYXIS, with lid. Red figures on black ground, which has, however, partially faded. The lid is adorned with a design of palmettes. Around the body of the pyxis, disposed as a frieze, are represented toilet and other scenes preparatory to a marriage ceremony. Within a chamber of the bride's house, indicated by columns and a roof, of which the triglyphs are shown, sits the bride, with an Eros upon her knee; in front of her a seated female figure, with high radiate *stephane*, presumably Aphrodite; and standing opposite the goddess, leaning against the column, another female figure, who may be Peitho or an ordinary attendant. On the right, outside this chamber, is a scene practically unique in vase-painting: a woman, presumably the bride, crouches, in the attitude of the famous "Vénus accroupie," while an Eros pours water over her; in the field above hang a *lekythos* and another toilet jar, cf. the beautiful "bath scene" on the Evans gem, Case L, No. 60. Then comes a woman standing, perhaps the bride again, tying the girdle over her *chiton*, with an Eros holding a large toilet box standing in front of her. Next are two women, probably attendants, who are decking the tall *loutrophoros* jar with sashes. Finally, facing full to the front, the charming figure of a girl binding a fillet round her hair ("Diadumene"); behind her a stool with cushion. The whole composition is of surpassing delicacy and grace. The tenderness and spontaneity of sentiment that pervade the whole are unmatched even in the beautiful marriage scene of Herakles and Hebe on the pyxis No. 73.

*Lent by Cecil H. Smith, Esq.*

57 SMALL LEKYTHOS, decorated with dancing nymphs and Seilenoi; in black on the white slip. The shoulder has a pattern of leaves and rays on the red clay. From Athens. Height, 0.10 cm.

*Lent by Henry Wallis, Esq.*

58 LEKYTHOS, with red design on black ground. The neck and shoulder are left in red and richly decorated with rays. On the body is Selene, draped in a thin *chiton*, riding (to the right); in her hand she holds a forked wand; in front of her a star. Her horse is stooping, as if to graze or drink. The composition is of great beauty: the style is that of the Parthenon frieze and the Meidias vase.

Found in Boeotia in 1891.

*Lent by George A. Macmillan, Esq.*

59 ALABASTRON in the shape of a helmet with cheek pieces that disclose the eyes, mouth and chin. The orifice is placed where the socket for the plume would be. Over the frontal a delicately incised palmette. The technique is that of the black-figured vases.

*Lent by Alexander Ionides, Esq.*

60 KYLIX. Red figures on black ground.

i. *a.* Theseus slaying the Minotaur within a palace, indicated by a column and architecture, while the labyrinth is symbolized by a pattern of alternating maeanders and chequers. The circle that contains this composition consists of a pattern of groups of four or three maeanders separated by chequer squares. All around this inner subject are represented six of the other labours of Theseus, in the following order, beginning from the left handle. (1) Sinis. (2) Skiron (with the tortoise at the bottom of his rock). (3) The Marathonian bull. (4). Prokrustes. (5) Kerkyon. (6) The sow of Kromyon. Five of these scenes are repeated around the exterior of the kylix. The exploit of the Marathonian is omitted, and in the Sinis and Prokrustes scenes the relative positions of the figures are inverted. Under each handle a palmette.

The vase is practically a replica, on a smaller scale, of the fine kylix in the British Museum (E. 84; published by Cecil Smith in the "Journal of Hellenic Studies," ii. 1881, plate X.). A large piece of the vase (including the lower half of the Sinis episode, the front hoofs of the bull and right leg of Theseus, as well as the top segment of the inner composition) has been restored from the better preserved example in the British Museum.

*Lent by the Harrow School Museum.*

61 ARYBALLOS. Red figures on black ground; Attic, middle of fifth century.

Scene of libation and departure. From the left a girl in long *chiton* with her hair daintily bound by a handkerchief, comes forward with

a patera in her right hand and an *oinochoe* in her left. In front of her a young man wearing a cloak fastened with a brooch over his right shoulder, and with the *petasos* hanging over his neck at the back. With his left hand he grasps a long staff. Between the two figures a shield, with a plumed helmet upon it, lie on the ground. On the right of this main group, a bearded man wrapped in a long cloak looks on leaning on a short staff. Under the handle beautiful design of palmettes and spirals. At the base of the neck tongue pattern. Above and below the main design ovolo pattern.

*Lent by Alfred Higgins, Esq.*

62 (in centre of shelf) OINOCHOE. The body is covered with a creamy slip, upon which the design is carried out in black-figured technique, and partially incised: in the centre a tree, in the branches of which a man is hiding from the attacks of a wild boar and a lion that approach the tree on either side. The animals are rendered with the utmost care and delicacy, and at the same time are true to nature. The movement of the boar, the bristling coat, savage snout and writhing tail, are all imitated, not perhaps without a touch of humour (cf. the bronze lion and boar, Nos. 63 and 65 in Case C). Details are touched up with purple. At each side of the handle and under it a design of palmettes and spirals. At the base of the neck, between lines raised in relief, a band of spirals. The handle is fluted, the central fluting being left in red, while each of the lateral flutings terminates just on the rim of the vase in snakes' heads, which are expressed in black-figured technique in the red clay. At both points of junction of handle and body, a female head in relief, painted white, with details in red. This highly interesting vase is one of a small group, of which the best known example the "Peleus and Cheiron" *oinochoe* in the British Museum.

*Lent by Mrs. Ludwig Mond.*

63 BLACK CUP, adorned in the interior with high knob in the centre, and a frieze in relief repeating six times the quadriga of Helios facing. Around the central knob the inscription in raised characters: L. CANOLEIOS L. F. FECIT. CALENOS. Nine cups by the potter Canolejos of Cales are already known; this makes the tenth of the series. On the vase fabrics of Cales see Rayet and Collignon, "Céramique Grecque," p. 348. The vases closely imitate metal work. The fabric cannot be dated later than 234 B.C., when the ancient form OS which appears in the inscriptions ceases.

*Lent by Mrs. Hall.*

## 64 KYLIX. Red figures on black ground.

- i. Girl wearing a pointed cap, from which her hair escapes at the front and sides, bends over to right to place what seems to be a bundle of clothes, or perhaps her own *himation* rolled up (cf. the polychrome *lekythos*, D. 48 in the Brit. Mus.), on the foot of a bed. Behind, on a table or stand, a lamp burning. Round the design, within the circular band of maeanders, the inscription, *HE ΠΑΙΣ ΚΑΛΟΣ* (*sic*).
- A. Scene of preparation for the Palaistra. Youth to left, leaning on staff, holding a purple fillet. In the centre a youth preparing to put on his cloak; on the right a youth standing, holding a strigil in his right hand.
- B. Within the Palaistra: A group of two wrestlers in presence of the *brabeus*, who stands leaning on his staff and holding in his right hand another staff, forked. In the background a pillar or goal; *halteres* hanging up on one side, a *lekythos* and strigil on the other. The wrestlers are drawn with great skill, and the group should be compared with the much later marble group in the Tribune of the Uffizi. Above each of the scenes on the exterior the same inscription as on the interior.

*Lent by Mrs. Hall*

65 KYLIX, signed by PAMPHAIOS. Red figures on black. Interior: Satyr runs to right with wineskin slung over his left shoulder and *rhyton* in his right hand. Around the figure the signature *ΠΑ[Ν]ΘΑ[ΙΟΣ] ΕΠΟΙΕΣΕΝ*.

- A. and B. Young warriors arming, and above the legend *HO ΠΑΙΣ ΚΑΛΟΣ*. The handles are flanked on either side by winged horses.
- Klein, "Meistersignaturen," p. 94, 19. Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 109.
- Castle Ashby.

*Lent by the Marquess of Northampton.*

66 (*top shelf*) SMALL OINOCHOE. A boy (Dionysos?) wearing a radiate diadem rides a mule to the left: opposite him a boy with similar diadem holding an *oinochoe* in his left hand. The picture is framed top and bottom by a tongue pattern, and by plain lines at the sides.

*Lent by Alexander Ionides, Esq.*

67 DEEP ONE-HANDED CUP. Delicately executed chequer pattern on the offset lip; below, framed darts; under the handle and at its sides an elegant design of palmettes. Between these palmettes a group of three figures: a woman playing the double flute, preceded by a bearded man looking back at her and holding a flower in each hand; behind her comes a youth, holding a flower in his left hand. Each of the men wears a wreath indicated in purple. Below runs a network pattern, under that again a narrow pattern of ivy-leaves. Above the handles the inscription *BPA+AS KALOS* is delicately incised. The vase is a masterpiece of Attic vase-painting. The beauty and balance of the composition and the delicacy of the draughtsmanship have never been surpassed and rarely equalled within the potters' workshops.

Klein, "Griechische Vasen mit Lieblingsnamen" (1898), p. 118 and fig. 31.

*Lent by the Victoria and Albert Museum.*

68 ALABASTRON IN THE FORM OF A LOBSTER. At the base of the neck a plait pattern; at the base of the handle a diagonal cross framed. The main design represents a fox with very long tail devouring a cock. On the opposite side a dog running. The fangs of the lobster are decorated with a spiral ending in a trefoil leaf. Shape and subject of this interesting vase are alike unique. Red-figured technique of the good period.

*Lent by Henry Wallis, Esq.*

69 SMALL HYDRIA, of the shape distinguished as *Kalpis*. A girl (right) stands holding a long skein of wool above a work-basket which stands on the floor in front of her. Facing her a young man enveloped in a long cloak and leaning on a staff. The wool had evidently been painted white, but the colour has peeled off.

*Lent by Francis Bennett-Goldney, Esq.*

70 KYLIX, with designs in red on a black ground representing scenes from the Palaistra.

In the interior, within a circular band composed of groups of three maeanders alternating with framed crosses, a young man draped in a cloak and leaning on a staff is conversing with a younger man similarly draped.

*Exterior*: on each side a group of five youths. They are all draped in *himatia*, save for one youth who is represented as preparing to put

on his. A number of *aryballoī* and strigils hanging from pegs mark the scene as taking place within the palaistra. Style of Brygos (cf. No. 51 in Case H).

*Lent by Henry Oppenheimer, Esq.*

71, 72 (on top shelf) TWO TOY-OINOCHOAI. On the red-figured example, a child, with drapery from the waist, is playing with an animal. On the other, a boy, painted in white, with red for the hair, and a band from which hang little amulets (*spargana*) passing across his body under his left arm, is playing with a ball.

*Lent by Cecil H. Smith, Esq.*

73 TOY OINOCHOE. A boy in a cloak thrown over his left shoulder, and passing under his right arm, holds a bird in both his hands, and pushes a toy cart in front of him. To the right appears the end of a couch or bed upon which a cloak is thrown.

*Lent by Mrs. Hall.*

74 PYXIS. On the lid is represented the MARRIAGE PROCESSION OF HERAKLES AND HEBE. The subject is conceived in the spirit of the Eastern frieze of the Parthenon, the seated gods awaiting the procession that is moving towards them from the left.

*The Procession* is marshalled by an Eros holding a blazing torch, and looking back towards the bridal couple. Herakles, young and beardless, with cloak thrown over his shoulders, and holding his club with his left hand, leads Hebe by the wrist. She is clad in a beautifully embroidered *chiton*; an Eros flying towards her from behind adjusts her bridal veil. Behind, Eros again, near the attendant maidens, the first of whom carries the tall *loutrophoros* vase, and turns her head towards the second maiden, who carries in her left hand a box or tray and a long and fringed embroidered sash. In the field, behind the last maiden, a chest; between the first maiden and the Eros a second chest; between the Eros and Hebe a bird; between Herakles and the first Eros a low plinth or altar with fruit upon it; and between the marshalling Eros and the first of the gods, another bird facing the bird behind Hebe. This bridal procession, then, is received by a standing goddess Hestia, holding in each hand a long torch. Behind her are three of the great gods seated, namely, Athena, full armed with aegis, helmet and spear; then the group of Hera and Zeus, each hold-

ing their sceptres, and seated side by side on thrones, and behind these, leaning familiarly over Zeus, a third beautiful winged Eros. On the ground, between Zeus and Eros, stands a tripod with incense burner, and here and there gold flowers on purple stems spring from the ground. This admirable picture is carried out with great wealth of detail, and yet with astonishing sobriety of effect, the jewellery, the fruit, and other details are moulded and gilded; white is used for the flesh and dress of Hebe, for the flesh of the Love-gods and the aegis of Athena. For the general style Mr. Cecil Smith compares the class of *aryballoï* with gilding (cf. the two fine specimens in the Brit. Mus., E. 696 and E. 697), and rightly remarks that "in respect of its size, refinement of drawing, and the interest of its very unusual subject, this Pyxis is one of the most important known."

Formerly in the Forman Coll. (Cat. C. Smith, 364).

*Lent by John Edward Taylor, Esq.*

75 KYLIX. 1. A Seilenos of somewhat grotesque type carrying (to right) a large two-handled bowl.

*Exterior:* A and B. A satyric rout.

On the one side a comic chariot race; a Seilenos in a chariot drawn by a couple of other Seilenoï, followed by another chariot driven by a satyr, and drawn by two Maenads wearing pointed caps and with skins over their backs; in the field between the Seilenoï and the Maenads hangs a wineskin; in the middle a Maenad blowing a long trumpet; on the left of this figure hangs a basket; on the left a dead hare. The pose of the satyr in the chariots is admirably parodied from that of ordinary charioteers.

On the other side of the cup parody of a horse-race: two satyrs riding on wineskins; then a satyr, similar to the one in the interior, with a large bowl, and facing him a satyr with a *rhyton*. On the inside and both the interior sides the inscription, ΚΠΟΙΣΣΗΝ, but without the artist's name. The style suggests the hand, or the influence, of Pamphaios (cf. No. 65).

From the Hope and Forman Collections, Forman Cat., C. Smith, No. 331; Klein, "Meistersignaturen," p. 113, No. 10.

*Lent by C. H. Shannon, Esq.,  
and*

*C. Ricketts, Esq.*

76 TWO-HANDED CUP on foot, glazed earthenware, painted green, which has partially faded, on the outside and yellow inside, ornamented with designs in relief. Good example of Hellenistic glazed ware, probably of Asia Minor fabric. (See Rayet et Collignon, "La Céramique Grecque," pp. 365 ff.)

*Obv.*: Satyr moving to right, carrying an object which is indistinct. Behind him a winged figure (Eros?) with cymbals. Behind this figure, but moving in an opposite direction, a Maenad with head thrown back, holding the *thyrsos*.

*Rev.*: Close to the handle, a veiled female figure, dancing to left. In front of her a second Maenad with flowing drapery, her head thrown back, and brandishing the *thyrsos*. In front of the Maenad a tall vase with high handles. Near the handle, and facing the satyr of the obverse, a second veiled dancer.

*Lent by Henry Wallis, Esq.*

77 TWO-HANDED CUP of glazed earthenware, precisely similar in character to No. 14, but with flat bottom instead of a foot.

Below the plainly-moulded rim a flat band; below that again two narrower bands. The body is covered by a scale-like ornamentation in three tiers, with rosettes along the top between the points of the scales. At the base a row of stylized leaves.

*Lent by Henry Wallis, Esq.*

78 ALABASTRON in the shape of male left foot to above ankle, wearing a sandal with red straps. The sole is decorated with two rows of dots. The technique is that of black-figured vases (a similar vase in Berlin, Furtwängler, "Vasencatalog," 3956=Furtwängler, Coll. Sabourinoff, above text to plate 52).

*Lent by Mrs. Hall.*

79 FLAT PLATE, signed by EPIKTETOS. Boy, long-haired, wearing a wreath, with his cloak thrown over his left shoulder, rides a cock-horse (*hippalektryon*) to the left. In the field around the figures ΕΠΙΚΤΕΤΟΣ ΕΠΑΣΩΝ. Very delicate drawing in the master's most characteristic manner.

Klein, "Meistersignaturen," p. 105, 16. Exhibited at the B. F. A. C. in 1888; Cat. Fröhner, 110.

Castle Ashby.

*Lent by the Marquess of Northampton.*

80 KOTYLE. Scene in the interior of a gymnasium.

- A. Young athlete, seated on the ground, holding his left knee drawn up and clasped with both hands; in the field to the back hangs an *alabastron*, to the left a thong knotted with a purple cord.
- B. An athlete bends to right, marking the ground with his *skapane* or axe; in front of him hangs an *alabastron* and a strigil; behind him a shaft or goal. Fine severe style of about 460 B.C.

Formerly in Forman Coll. (Cat. C. Smith, No. 358, with illustration).

*Lent by Alfred Higgins, Esq.*

81 OINOCHOE in form of a female head with triple row of curls. Same technique as vases with black figures on red ground.

*Lent by Henry Oppenheimer, Esq.*

82 KYLIX, with red figures on black ground.

- 1. Bearded reveller, nude, wearing a wreath and long fillet moves to right, holding a lyre in his left hand, and a knotted club in his right. Across his back and hanging down over each arm a drapery. The composition is admirably planned so as to fill the circle.

On the exterior: (a) Combat scenes; (b) A symposium.

Characteristic design and drawing of the best Attic period—first half of fifth century.

*Lent by Alfred Higgins, Esq.*

[*N.B.*—At the last moment a small archaic *aryballos*, with designs in red on the natural colour of the clay, has been placed in this case immediately behind the “lobster vase” (68). It is lent by Mr. Henry Wallis, and was found in a tomb at Cumae by Mr. Emilius Stevens. It is numbered 68\*.]

*The following six vases (Nos. 83 to 88) are arranged on the top of Cases E and F.*

83 AMPHORA.

- A. Bearded man, draped in a long cloak and leaning on a staff, bends forward with his right arm outstretched in prayer to a Hermes placed on a term which is raised on a double plinth. At the side of the term a dog.
- B. Scene in a palaistra. A young man, draped, leaning on a staff, instructs a youth who is holding two long poles.

This interesting vase, which has been broken and restored, and, unfortunately, much repainted, is reproduced from Gerhard by Reinach,

"Répertoire des Vases," p. 135, Nos. 12 and 14, but with a query as to its present whereabouts. Formerly in Depoletti's Collection.

*Lent by Alfred Higgins, Esq.*

**84** LARGE KRATER, with handles à colonette.

A. Victorious charioteer: a young, beardless man, clad in the long robe of the charioteers, is guiding to the left, and presumably to the goal, his fiery team of four horses. To him advances Nike, who, with outstretched wings and a motion half gliding, half running, appears to be alighting to earth just behind the horses. She is clad in a thin *chiton* with a cloak draped over it, and extends her hands as if in welcome. Her hair is confined by a radiate crown. Vigorous design of the fine period.

B. Three young men cloaked and holding staffs, engaged in conversation. Poor, coarse drawing. Very inferior to the obverse.

The vase once belonged to the poet Rogers, and was afterwards in the Forman Coll.

*Lent by C. Newton-Robinson, Esq.*

**85** KRATER, with red figures on a black ground.

A. Four young huntsmen conversing. The first on the right has his right leg raised on a rock, and supports his right elbow on his knee; in his right hand he holds a knotted club. Next comes a youth wearing a broad-brimmed hat tied under his chin and also at the back of his head. With his left hand he carries game slung over his stick. In his right he holds a knotted club. A third youth, wearing a pointed hat, tied loosely under his chin, leans against a rock, and turns round to speak to No. 2. A fourth youth, with his hat hanging on the back of his neck, leans on his club and looks towards the other three. Charming composition and design, inspired by the style of the frieze of the Parthenon.

B. Three youths, in long cloaks, conversing. Coarse, clumsy drawing, inferior to that on the obverse.

At the bottom maeanders alternating with chequers. At the top, under rim, design of laurel leaves.

*Lent by C. Newton-Robinson, Esq.*

**86** AMPHORA, with designs in black on red within panels.

A. Ariadne and Dionysos, who is ivy-crowned and holds the *rhyton*, seated side by side on an *okladias*; behind, conventional foliage with bunches of grapes.

B. Rough design of two nude figures carrying clubs. On the neck palmettes. Reeded handles.

*Lent by Herbert Rigg, Esq.*

87 LARGE AMPHORA with lid. Black figures on red ground.

A. Dionysos, ivy-crowned and robed, holding a *rhyton* and riding his mule; on either side of him a Seilenos, horse-tailed and eared. Behind, conventional foliage.

B. Group of three combatants in full armour, the central one of whom sinks on one knee.

Usual accessory designs of palmettes, etc.; rough, somewhat careless execution.

Harrow: Cecil Torr Cat., 27.

*Lent by the Harrow School Museum.*

88 AMPHORA, with designs in black on red.

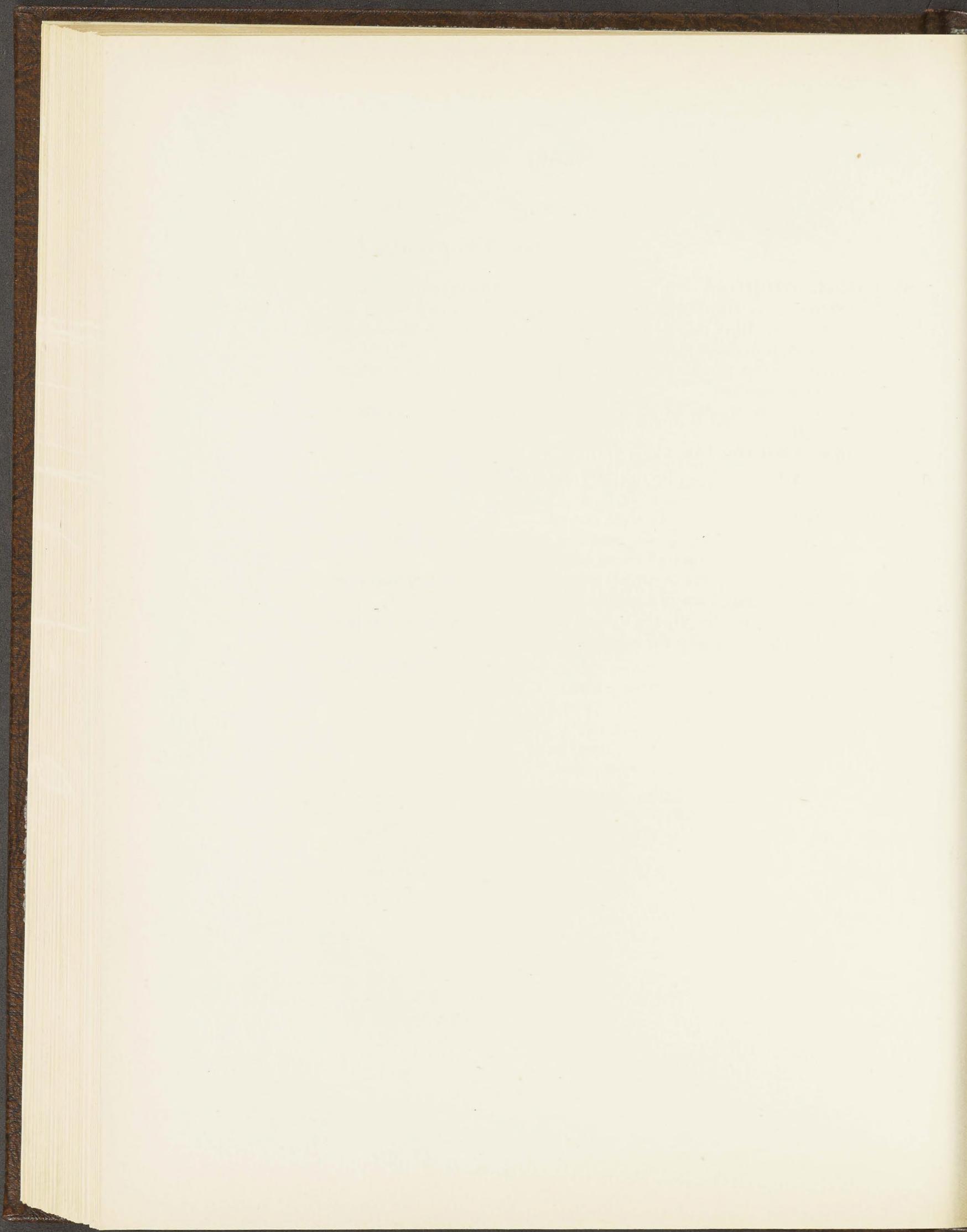
A. Full-armed warrior with dog standing between two beardless men draped in cloaks, each of whom holds a spear.

B. A woman (flesh parts in white) stands to right between two full-armed warriors, each of whom is moving away from her.

On the neck palmettes. By the handles palmettes and spirals, that end in lotus flowers under the handles.

*Lent by Herbert Rigg, Esq.*

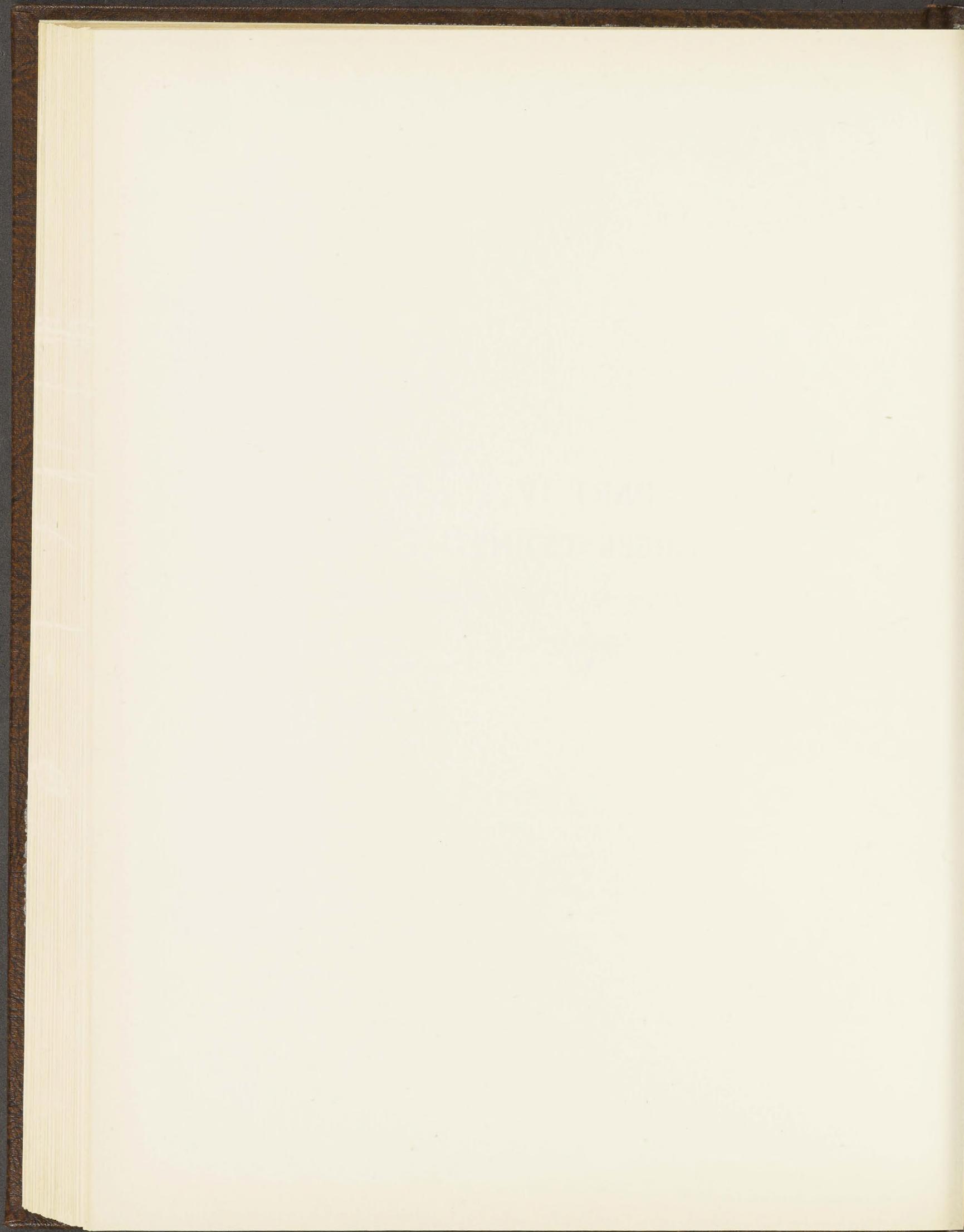




PART IV  
GREEK COINS

*By G. F. Hill, of the Department of Coins at the British Museum.*







## GREEK COINS

### INTRODUCTORY

**I**HE coins exhibited have been chosen from four collections, each selection being kept separate. Within each selection, the arrangement of the coins is in the first instance geographical, from west to east, along the north coast of the Mediterranean, and from east to west along the south coast, the order of the countries being (with occasional exceptions) as follows : Gaul, Italy, Sicily, Northern Greece, Central Greece, Peloponnesus, the Islands, Crete, Asia Minor, Syria and the East, Egypt, Cyrenaica. In most cases each coin has been supplemented by a plaster cast, so that both sides are exhibited ; where this is not done, it may be assumed that the side not shown is either poorly preserved or similar to that of a neighbouring coin. In this catalogue the coins have been described as far as possible in groups, and minor details have been ignored. All the coins, unless otherwise described, are of silver. As a rule the *obverse* side of the coin is placed, in the case, on the left, the *reverse* on the right.

From the series exhibited it is possible to form a fairly complete idea of the artistic development of Greek coinage from about 600 B.C. to the time of Augustus. But the majority of the specimens naturally represent the period in which the art stood at its highest level, *i.e.*, the fifth and fourth centuries ; and Western Hellas is represented by a somewhat disproportionate number of pieces. Thus the selection from Mr. Evans's collection, apart from the small series of Cretan coins, is limited to the coins of the Western Greeks. Especially valuable, as showing the development of art in Southern Italy, are his series of Tarentum and Metapontum. His series of Syracuse contains many coins of the highest importance, notably the Damareteion (No. 114) and the decadrachm by the "New Artist" (No. 127). The latter should be compared with Mr. Thompson Yates's specimen (No. 432) ; this is probably the first occasion on which the two specimens have been brought

together since they left the hand of the moneyer towards the end of the fifth century. Gela (Nos. 138-147), Katana (Nos. 163-170), and Messana (Nos. 176-182) are also well represented in this selection. Mr. Ward's series of Syracuse should be studied in connection with Mr. Evans's, especially as supplying a fine set of decadrachms by Kimon and Euainetos (Nos. 232-237) not represented in Mr. Evans's series, and a good specimen of the facing Arethusa by Kimon (No. 238). In this selection, as in Sir Hermann Weber's, the Thracian and Macedonian series contain some important coins, notably those of Amphipolis, Olynthos, and Ainos (Nos. 254, 256, 257, 266, 267, 331-335), and in both there are good series of the issues of the kings of Macedon (Nos. 261-265, 338-346) and Syria (Nos. 284-300, 415-418). Other coins of great artistic value and rarity are the Lampsakene and Kyzikene staters (Nos. 279, 280, 387-390, 381-386), the set of Elis (Nos. 363-373), and the tetradrachm of Himera representing Pelops (No. 322).

For lack of space it has been impossible to refer to previous publications of the individual specimens shown; it must suffice to make a general reference here to Mr. Evans's own works, "The Horsemen of Tarentum" and "Syracusan 'Medallions' and their Engravers," as well as other articles from his pen in the "Numismatic Chronicle"; to the detailed Catalogue of Mr. Ward's Collection (Part I. of his "Greek Coins and their Parent Cities"); and to the articles in the "Numismatic Chronicle" by Sir Hermann Weber, dealing with rare coins in his own collection.

G. F. HILL.



## CASE K

1-211 lent by Arthur J. Evans, Esq.

1 MASSALIA. Drachm of the fourth century B.C. *Obv.*: Head of Artemis wearing myrtle-wreath. *Rev.*: ΜΑΣΣΑ Lion. The lion is adopted from the coinage of Velia (see Nos. 86-89), which, like Massalia, was a colony of the Ionian city of Phokaia.

2-5 THE ROMANS IN CAMPANIA, about 338-268 B.C. *Types*: Head of Mars and bust of horse; head of Hercules and wolf suckling Romulus and Remus; head of Apollo, and horse; head of Janus, and Jupiter in quadriga driven by Victory. All are inscribed ROMA.

6, 7 CUMAE. An early fifth-century piece, with helmeted head of Athena and crab holding a mussel-shell, and a later coin (middle of fifth century) with female head of fine style, and mussel-shell and grain of barley.

8-15 NEAPOLIS. Didrachms of the latter half of the fifth century and the fourth century. The type of the reverses, a human-headed bull, represents the tauriform Dionysos, who was largely worshipped in South Italy. The head on the earlier coins is that of Athena (cp. the coins of Thurium, Nos. 80-82). On the later coins, this is superseded by a female head, probably the Siren Parthenope. The inscription varies between ΝΕΟΠΟΛΙΤΙΚΟΝ, ΝΕΟΠΟΛΙΤΗΣ and ΝΕΟΠΟΛΙΤΩΝ.

16-48 TARENTUM. Series of didrachms (and two gold staters) from about 550 to 235 B.C. The chief type is throughout the founder Taras (ΤΑΡΑΣ) riding on the dolphin which saved him from shipwreck. No. 16, earliest period, with same type as on obverse and reverse, but the latter incuse. This treatment of the reverse was adopted by many cities in South Italy, and also by Zankle in Sicily, for their earliest coinage before about 500 B.C. Nos. 17-19, reverse, wheel or hippocamp, about 520-500 B.C. No. 20, about

500-473, reverse, head of Satyra, the mother of Taras. Nos. 21-24, after the establishment of democracy in 473 to about 420, with the figure of Demos seated. About 450 begins the famous series of "horsemen," of which many varieties are shown. Of the gold staters, the first (No. 31) probably belongs to the time of the expedition of the Spartan king Archidamos to South Italy (shortly before 338); the second (No. 36) to that of Alexander of Epirus (334-330). The head on the obverse is that of Demeter wearing the transparent Tarentine veil. Of the horseman types one (No. 33) represents a youth picking a stone out of the horse's hoof; another (No. 39) Victory seizing the horse by the forelock; a third (No. 44) the Dioscuri riding side by side. No. 45 is one of a class issued about 250 for circulation in Campania.

**49-53 HERAKLEA IN LUCANIA.** Didrachms from about 380 to 268. No. 49 has a fine head of Athena, wreathed with olive, with her aegis as background; on the reverse is Herakles resting, holding a *kantharos* in his hand. Nos. 50, 51 represent Athena in an Attic helmet adorned with a figure of Scylla, and Herakles strangling the lion; on Nos. 52, 53 the helmet is of Corinthian form, and Herakles is standing (on No. 53 sacrificing at an altar).

**54-77 METAPONTUM IN LUCANIA.** Staters from about 550 to beginning of third century. The badge of the city is the ear of barley (Demeter, the corn-goddess, was one of the chief deities of the city, and the Metapontines dedicated some golden ears at Delphi). No. 54 shows the incuse fabric already noted at Tarentum. Nos. 55, 56 belong to the fifth century; the figure on No. 56 is Apollo, holding a laurel branch and bow. Nos. 57 foll. show the gradual development of style from about 400 down to the beginning of the third century. Compare the heads of Concord (*ΕΩΜΟΝΟΙΑ*) on No. 57 with that of Athena at Heraklea (No. 49). The veiled Demeter on No. 59 shows the influence of Euainetos of Syracuse (Nos. 235-237). No. 61 has a fine head of Zeus; Nos. 62 to 64 represent the hero Leukippos; No. 65, a young male head with ram's horn and ear and wreath. The remainder show a gradual falling off in style, but No. 68 is a fine head of Persephone. The three-quarter faces on Nos. 76, 77 are ambitious but poor. Many of the small symbols on the reverses are interesting, *e.g.*, the praying mantis (No. 58), the locust (No. 60), the plough (No. 68), the orthopterous insect (No. 72), the cross-headed torch (No. 63).

78 POSIDONIA (Paestum). Stater of the fifth century. *Obv.*: Poseidon wielding trident. *Rev.*: bull. Inscription ΠΟΜΕΣΔΑΝ (Ποσειδᾶν) retrograde.

79 SIRIS AND PYXUS. Stater issued by the two cities in alliance in the second half of the fifth century, and a good instance of the incuse fabric of the period. The type is a bull represented looking backward (so as to adapt the figure to the circular space at the artist's disposal); the inscription on the obverse ΜΣΡΣΝΟΜ (Σιρίνος), retrograde, on the reverse ΠΥΧΥΟΕΜ (Πυξοεῖς = Πυξοῦς).

80-85 THURIUM IN LUCANIA. Nos. 80-82, 85 are staters, the others double-staters. The bull on the reverse probably represents the river Krathis. Nos. 80-82 (about 420-390 B.C.) are of severe style, representing Athena with a wreathed helmet; on the later coins (about 390-350) the helmet bears a figure of Scylla (cp. the coins of Heraklea, Nos. 50, 51). No. 84 is probably unique in the spread character of the *flan*. No. 85 (head of Apollo) belongs to the latest period of the Thurian coinage (about 300-268 B.C.).

86-89 VELIA. Didrachms of the fifth and fourth centuries. No. 86 belongs to the first half of the fifth century; the owl above the lion on the reverse refers to Athena, whose head appears on the fourth-century coins, Nos. 87-89. No. 87 is signed by the artist Kleodoros (κλεύδωρος) on the front of the helmet, which is winged; No. 88 by Philistion (φιλιστίωνος) on the ridge of the helmet, which is adorned with a chariot; the riders above the lion on the reverse are the Dioscuri. The helmet on No. 89 is adorned with a female centaur.

90 BRUTTII. Third century. *Obv.*: Head of Thetis crowned and veiled, with sceptre. *Rev.*: Poseidon, his right foot on capital of column, his left hand resting on spear. The figure reproduces the Lysippian type, substituting a column for the rock, and a spear for the trident.

91, 92 KAULONIA. Staters of the fifth century, with an archaic figure (probably of Apollo) and stag. For an earlier coin of Kaulonia see No. 317.

93-97 KROTON. No. 93, with a tripod, belongs to the early "incuse" style of South Italy. No. 94 is a fine coin of about 400 B.C., with Herakles, the founder of the city (ΟΣΚΟΜΤΑΜ, Οἰκοστάς), resting on a rock before an altar, and Apollo slaying the Python. The remainder are coins of the fourth century. On No. 96 is the infant Herakles strangling the serpents—a type which was adopted by several cities of Greece Proper about 390 B.C. as a symbol of the revolt against Spartan and barbarian oppression. In the west the oppressors were the barbarous Lucanians and the tyrant Dionysios. The heads on Nos. 95, 97 represent Apollo, the latter being a good specimen of the soft treatment of the late fourth century.

98-101 LOKRI EPIZEPHYRII. Staters from about 344-268 B.C. No. 98 shows a curiously formal head of Zeus (ΙΕΥΣ) and a figure of Peace (ΕΙΦΗΝΗ). Of the others, No. 101, with the figure of Loyalty (ΠΙΣΤΙΣ) crowning the seated figure of Roma (ΡΩΜΑ), belongs to a class first issued at the time when, just before the return of Pyrrhus to Greece, the Lokrians placed themselves under the protection of Rome. The head of Zeus on this coin is, however, influenced by that on the coins of Pyrrhus himself (see No. 350).

102-104 RHEGIUM. Tetradrachms. Nos. 102, 103 belong to the period after the expulsion of the tyrants (466-415), alluded to by the seated figure of Demos on the reverse. The former is signed Κ. Ε. No. 104, with the head of Apollo, is of about 400 B.C.

105-108 TERINA. Staters of the latter half of the fifth century. The head on the obverse is the nymph Terina. On the reverse the winged figure (Peace?) is represented in a variety of ways (playing with a dove or with a ball, No. 108, or holding a branch or wreath).

109-137 SYRACUSE. A series illustrating the development of the coinage from the end of the sixth century until the fall of Syracusan independence in 212. No. 109 is earlier than 500 B.C.; the outlines of the two horses on the obverse are doubled so as to represent four. Nos. 110-113 belong to the time of Gelon; Victory crowns the charioteer or horses. The dolphins round the head symbolize the sea which surrounds Ortygia. No. 114 is a Damareteion, so named from Gelon's wife, who received, from the Carthaginians

defeated at Himera in 480, in return for her intercession in their favour, a large present, out of which these ten-drachm pieces were coined. The lion below the chariot probably refers to the defeated forces of Africa. The head on the reverse (Victory?) is a most remarkable monument of the style of this period, and especially valuable as providing a fixed point in the history of the art of coins. Nos. 115-119 are good instances of the gradual advance in the treatment of the human head down to about 440 B.C. Nos. 120-125 bring us down to about 413 B.C. (the last indeed by some authorities being dated in the first half of the fourth century). No. 120 is signed by Eumenes (ΕΥ), No. 121 by Euainetos (ΕΥΑΙΝΕΤΟΥ), No. 122 by Eumenes (ΕΥ) and Eukleidas (ΕΥΚΛΕΙΔΑ). No. 123, by Euth . . . (ΕΥΘ . . .) and Phrygillos (ΦΡΥΓΙΛΛΟΥ), has a head of Persephone (crowned with corn and poppies) and a figure of Scylla chasing a fish below the chariot, which is driven by a winged figure. No. 126 is the famous facing head of Arethusa (ΑΡΕΘΟΣΑ) by Kimon (another specimen is No. 238). No. 127 is one of the two extant specimens of the ten-drachm "medallion" by an unknown artist. (For the other specimen see No. 432.) It differs from the ordinary decadrachm of Euainetos (see Nos. 235-237) in many small details, and the head is more idealized. The head is generally supposed to be Persephone, but has also been regarded as Arethusa crowned with sedge. On the reverse the chariot group with prize armour (ΑΘΛΑ) below alluded to the festival in which the Syracusans celebrated their victory over the Athenian expedition. Nos. 128, 129 are other specimens of the art of the end of the fifth century, No. 128 being signed by the artist Par(menidas?). No. 130, with the head of the Zeus of Freedom (ΙΕΥΣ ΕΛΕΥΘΕΡΙΟΣ), was struck by the Corinthian liberator Timoleon (about 345 B.C.); the Pegasus is adopted from the coinage of his native city. The head of the Zeus of Freedom on the finely patinated bronze No. 131 should be compared with that on the Lokrian coin No. 98; the types are those of Alexander of Epirus, and the coin was probably issued at the time of his expedition to Italy (332 B.C.). Nos. 132-134 are coins of the tyrant Agathokles (317-289); they all bear the three-legged symbol which now first appears on Syracusan coins, and afterwards became the symbol of the island of Sicily. The head on No. 132 still shows the influence of the decadrachms of Euainetos. No. 133 is modelled on the Corinthian "Pegasus." No. 134 has a head of Persephone (ΚΟΡΑΣ) and Victory erecting a trophy, and was issued at the time of the tyrant's expedition to Africa.

No. 135 was struck by Pyrrhus while in Sicily (278-276); the fighting Athena on the reverse is a good piece of archaic work. No. 136 is a gold drachm of Hieron II. (276-214). No. 137 represents the last stage of Syracusan independence, the republic of 214-212. On the reverse is Artemis as huntress with her hound.

**138-147** GELA. Nos. 138-142 are tetradrachms, dating from about 480 to 430, with remarkable representations of the swimming human-headed bull (the river-god Gelas). No. 139 is especially curious in its treatment of the monster; the Ionic column on the obverse is the goal. No. 140 represents a Geloan mounted lancer; only one other specimen of this tetradrachm is known (in the Hirsch Collection, Brussels). Nos. 143-147 belong to the period following the Athenian disaster; No. 143 represents the river-god as a horned youth, and a Geloan lancer striking at a fallen (Athenian?) hoplite. Nos. 144-146 give other representations of the river-god and the racing chariot; the eagle carrying a serpent is an omen of victory. The gold piece (No. 147) represents Persephone with the title Sosipolis ( $\Sigma\Omega\Sigma\Gamma\Omega\Lambda\Omega\Sigma$ ).

**148, 149** AKRAGAS. No. 148 (about 480 B.C.): the eagle of Zeus and the crab (probably a fresh-water crab from the river Akragas) are the chief types of the city. Below the crab on No. 148 is Victory flying, holding out a wreath. No. 149 is of the end of the fifth century; the two eagles standing on a hare are an omen of victory.

**150-152** KAMARINA. End of fifth century. No. 150: horned head of the river-god Hippatis; rev.: the nymph Kamarina riding on a swan over the waves of her lake. Nos. 151 and 152 by Exakestidas, with head of young Herakles in lion's skin and victorious chariot. No. 150 is signed on the line below the chariot (below are two prize amphorae). No. 152 has  $\Xi\Lambda\kappa\epsilon\zeta$  on a diptych in front of the head. The chariot is driven by Athena.

**153-157** SELINUS. No. 153: An early didrachm with the leaf of wild celery from which the town took its name. Nos. 154-157 commemorate the sanitation of the town by Empedokles, who by joining the channels of two streams freed the neighbourhood from malaria. The figures in the chariot on Nos. 154-156 are Apollo (the sun-god discharging rays of health) and Artemis (in her capacity of health-

goddess). On the reverse is the river-god Selinos sacrificing before the altar of the god of health; behind are a bull (representing another river-god?) on a pedestal, and a leaf of the wild celery. No. 157, with the horses galloping, was issued not long before 409, when Selinus was destroyed.

158-162 NAXOS. No. 158, with an archaic head of Dionysos and grapes, belongs to the earliest period of the Sicilian coinage (before 500 B.C.). No. 159, issued just before 476, or perhaps just after the restoration of Naxos in 461, has a head of Dionysos and a figure of a squatting Seilenos holding a wine-cup, both among the most striking productions of Sicilian art of the fifth century. Nos. 160-162 belong to the period immediately preceding the fall of Naxos in 404; the reverse type is a modification of the earlier one; the obverse is a head of Apollo. The signature of Prokles ( $\Pi\text{ΡΟ}\kappa\Lambda\text{ΗΣ}$ ) can be traced below the Seilenos on No. 161. No. 162 has a charming head of the river-god Assinos ( $\text{ΑΣΣΙΝΟΣ}$ ).

163-170 KATANA. No. 163, in spite of its advanced style, must be earlier than 476, when the Katanaeans were expelled from their city. The types are a human-headed river-bull, and Victory carrying a fillet. The fine heads of Apollo on Nos. 164, 165 belong to the period 461-413, towards the end of which was also struck the small coin, No. 166, with the head of the river-god Amenanos, signed by Euainetos ( $\text{ΕΥΑΙ}$ ) under the neck. By the same artist is the beautiful head of Apollo between a bell and a crayfish on No. 167. To the few remaining years before Dionysios sold the Katal naeans as slaves (404) belong Nos. 168-170. No. 168 has a bold facing head of Apollo by Herakleidas ( $\text{ΗΠΑΚΛΕΙΔΑΣ}$ ); No. 169 the head of the young river-god Amenanos, signed by Choirion ( $\text{ΧΟΙΡΙ}$ ). No. 170 is a unique piece struck by Katana and Leontini in alliance, between 405 and 403, when Leontini was temporarily independent. The head of Apollo is perhaps by Herakleidas.

171-175 LEONTINI. A series of fifth-century coins (about 480-422), with remarkable heads of Apollo and the "canting" type of the lion's head.

176-182 ZANKLE-MESSANA. No. 176, one of the earliest of Sicilian coins, is of the incuse fabric of Magna Graecia, which was adopted by Zankle doubtless owing to its close commercial relations with

the south Italian cities. The curved object on the obverse is intended to represent the sickle-shaped harbour. No. 177 is of more advanced style, with a scallop shell on the reverse. In 494 the name of Zankle was changed to Messene (afterwards Messana), and coins struck with the types of Anaxilas, tyrant of Rhegium. No. 178 belongs to the close of the period of the tyrants; it bears the racing mule-car (with which Anaxilas was victorious at Olympia), and the hare (which Anaxilas first introduced into Sicily). Nos. 179-181 belong to the period of democracy, after 461; the mule-car is now driven by a personification of Messana. No. 180 appears to be signed (on the line under the horses) by Kimon (ΚΙΜΩΝ); No. 181 by another artist (ΑΝΑΝ?) on the reverse, in front of the dove. No. 182, belonging to the period following the occupation of Messana by the Mamertines (about 288), is remarkable chiefly for its fine patina. The head of Ares is copied from the head of Zeus Hellanios on coins of Syracuse, from which city the Mamertines had just been expelled.

183 TAUROMENION. Late third century. Head of Apollo and Tripod.

184-189 HIMERA. No. 184 belongs to the earliest period (before about 500 B.C.). The cock probably appears as the bird sacred to the god of healing, since Himera was famous for the healing baths in the neighbourhood. Nos. 185-187, of the middle of the fifth century, also contain an allusion to the baths, in the small Seilenos who is enjoying himself in a fountain behind the figure of the nymph Himera, who is sacrificing at an altar. No. 186 appears to be signed ΚΙΜΩΝ on the upper part of the altar, below the pediment. This must be an earlier artist than the one who is famous for his work at Syracuse towards the end of the century. The horseman on No. 188 is an *anabates*, or rider performing the feat of springing from his horse while going at full speed. The word ΣΩΤΗΡ (saviour) below the nymph on the reverse, in spite of its masculine form, probably refers to her. No. 189 has types similar to those of the earlier tetradrachm, but was signed (on the tablet held by Victory) by an artist named ΜΑΙ... It belongs to the period immediately preceding the destruction of Himera (409).

190 ERYX. Tetradrachm of the end of the fifth century. *Obv.*: The Aphrodite of Eryx seated, playing with a dove; before her, Eros stretching out his hands for the bird. *Rev.*: Victorious chariot.

191-196 SEGESTA. Nos. 191-194 are didrachms of the middle of the fifth century, representing the river Krimisos (as a hound) and the nymph Segesta. The head of Segesta on the tetradrachm, No. 195, is struck with the die of a didrachm. The youth on this and No. 196 is the river-god Krimisos resting, holding two spears, with two spirited hounds at his feet; the small terminal figure on No. 196 is a boundary mark, which has suggested the explanation that he is guarding the boundary of the Segestan territory against the foe.

197 MOTYA. A didrachm of the middle of the fifth century, with types copied from the coins of the neighbouring Segesta.

198-202 THE CARTHAGINIANS IN SICILY. Coins struck from about 409 B.C. to the end of the fourth century. The types are nearly all imitated from those of Greek coins; thus the head on No. 198 is a base copy of the Arethusa of Kimon (No. 238); the horse on No. 199 is suggested by a gold coin of Gela; both types of No. 200 are taken from the decadrachm of Euainetos (see Nos. 235-237); the head of Herakles in lion's skin on No. 201, from a tetradrachm of Alexander the Great; the head of Persephone on No. 202 is also of Syracusan origin, although the coin was probably struck at Carthage itself. But the palm-tree on No. 199 is Carthaginian, and the horse's bust on No. 201 recalls the legendary finding of a horse's head on the site of Carthage, as recorded by Virgil.

203-211 CRETE. The Cretan series is famous, not only for the mythological interest of its types, but also for the picturesque treatment which they receive in the best period, although the execution often falls far below the level of the conception. Nos. 203, 204, of Knossos, represent on the reverse the labyrinth, on the earlier coin (early fifth century B.C.) in a form assimilated to the *swastika*. On the obverse of No. 203 is the bull-headed Minotaur. The head on No. 204 (about 300 B.C.) represents Hera, showing slightly the influence of the Hera of Polykleitos. Nos. 205, 206 are of Kydonia; No. 205, of about 370 B.C., has a fine head of a nymph, who also appears on No. 206 (about 350), crowned with grapes and vine-leaves and signed by the artist Neuantos (ΝΕΥΑΝΤΟΣ ΕΠΟΕΙ) On the reverse is the hero Kydon stringing his bow. No. 207, of Gortyna (about 400 B.C.) represents Europa seated in a tree; on the reverse is the bull into which Zeus transformed himself. No.

208 is a second-century coin of Hierapytna, with a head of the city-goddess, a date-palm and eagle. Nos. 209, 210, of Phaistos, are early fourth-century coins; on No. 209 Zeus Velchanos is seated in a tree, holding a cock; on No. 210 is a young Herakles seated resting, his bow and quiver tied to a tree. No. 211 (Praisos, fourth century B.C.) represents the Diktaean Zeus enthroned, holding eagle and sceptre, and the forepart of a Cretan goat. The object in a countermark is a caduceus.



## CASE J

*A. 212-311 Lent by John Ward, Esq.*

**212** HYRIA IN CAMPANIA. Stater. About 420-340 B.C. *Obv.*: Head of Hera nearly facing, wearing crown decorated with palmette between foreparts of griffins. *Rev.*: Human-headed bull standing to right.

**213** THURIUM IN LUCANIA. Double stater. About 390-350 B.C. *Obv.*: Head of Athena in crested helmet, adorned with figure of Scylla. *Rev.*: Bull butting; below, fish.

**214** TERINA IN BRUTTIUM. Stater. About 400-388 B.C. *Obv.*: Head of nymph Terina. *Rev.*: Nike seated, holding dove on extended right hand.

**215-242** SYRACUSE.

**215** Tetradrachm. About 479 B.C. *Obv.*: Four-horse chariot, Victory crowning the horses; below, lion springing, right. *Rev.*: Female head, laureate, within fine linear circle; around four dolphins. By the same artist as the Damareteion (see No. 114).

**216-220** A series of silver tetradrachms of the period of the tyrant Hieron I. (B.C. 478-466). These all show on the obverse a four-horse chariot, pacing slowly, with Victory flying above and crowning charioteer or horses. The second and fourth horse are still indicated by doubling the outlines of the first and second. On the reverse is a series of heads showing a rapid development in style, from the archaic stiffness of No. 216, through the clumsy effort to impart expression to the face of No. 217 (notice the attempt to indicate a number of eyelashes), to the comparatively advanced, but still somewhat formal, style of Nos. 218, 219, 220. The size of the dolphins is gradually reduced, the head thus gaining in importance. The sea-monster below the obverse type was probably first introduced in commemoration of Hieron's defeat of the Etruscan fleet in 474 B.C.

**221-225** A series of silver tetradrachms of the middle of the fifth century (about 466-430 B.C.). On these the chariot still proceeds slowly, and the same convention of doubling the outlines of the horses prevails; the heads are severe, and show more largeness of style than those of the preceding period.

**226-230** Signed tetradrachms of about 440-412 B.C. Nos. 226, 227 are by Eumenes (ΕΥΜΗΝΟΥ on the frontlet, or ΕΥ in the field), No. 228 by the same artist (ΕΥΜΕΝΟΥ below the head) and Euainetos (ΕΥΑΙΝΕΤΟΥ on the tablet), No. 229 by Euth . . . (ΕΥΘ . . .) and Phrygillos (ΦΡΥΓΙΛΛΟΥ under the head), No. 230 by Euainetos and Eukleidas.

The horses are now represented in high action, at first (No. 226) in a very primitive way, afterwards with considerable skill. Below them are two opposed dolphins, Scylla chasing a fish, or a chariot wheel. The charioteer in the group by Euth . . . is winged.

**231** Gold hundred-litra piece. Soon after 412 B.C. *Obv.*: Head of the nymph Arethusa; behind, grain of barley. *Rev.*: Herakles strangling the lion. Though unsigned, this is probably from the hand of the engraver Kimon. A similar design, perhaps by Euainetos, is to be seen on Mr. Evans's gem from Catania.

**232-234** Decadrachms ("Medallions") by Kimon. About 410 B.C. *Obv.*: Head of the nymph Arethusa, surrounded by dolphins. *Rev.*: Victorious four-horse chariot on basis, on the steps of which is ranged a panoply, below which is the word ΑΘΑΑ. No. 232 is signed on the frontlet, and on the cornice of the basis on the reverse; No. 233, on the frontlet, and on the lowest dolphin, as well as on the reverse; No. 234 in the field of the reverse, above the nearest horse's crupper. For the significance of the reverse type see No.\*127.

**235-237** Decadrachms ("Medallions"), signed by, or in the style of Euainetos. End of the fifth and beginning of the fourth century. *Obv.*: Head of Persephone, crowned with barley-leaves; around, four dolphins. *Rev.*: Type similar to that of Kimon (Nos. 232-234). Of these, No. 235 shows the signature below the head; the die of No. 236 was signed in the same place; No. 237 (which has a small scallop shell behind the head) is unsigned. The issue of coins of these types went on until about 360 B.C., Euainetos' original design being closely followed.

238 Tetradrachm by Simon, with facing head of the nymph Arethusa (the name is inscribed outside the border), and a finely-modelled chariot-group in very low relief.

239 Electrum, probably issued by Dion, about 357 B.C. *Obv.*: Head of Apollo, laureate; behind, cornucopiae. *Rev.*: ΣΩΤΕΙΠΑ. Head of Artemis Soteira, with quiver at her shoulder; behind, cornucopiae.

240 Gold Stater struck by Pyrrhus when in Sicily (278-276 B.C.). *Obv.*: Head of Athena, helmeted; behind, owl. *Rev.*: Victory carrying oak-wreath and trophy; in field, a thunderbolt. A good specimen of the somewhat affected elegance of the period.

241 Philistis, Queen of Hieron II. (276-215 B.C.). *Obv.*: Head of Philistis veiled. *Rev.*: Victory in four-horse chariot.  
The portrait of Philistis is one of the most pleasing on Greek coins, but the work is poor.

242 Hieronymos (215-214 B.C.). *Obv.*: Head of Hieronymos diademed. *Rev.*: Winged thunderbolt.

243 KATANA. Drachm by Euainetos. About end of fifth century.  
*Obv.*: Four-horse chariot, the charioteer crowned by Nike flying.  
*Rev.*: AMENANO. Horned youthful head of the river-god Amenanos, the hair bound with a *taenia*; below, the signature of the artist Euainetos; around, two fish and a crayfish (cp. No. 166).

244 LEONTINI. Tetradrachm. About 466-422 B.C. *Obv.*: Head of Apollo, laureate, with short hair (in style approaching the coins of Olynthos, cp. Nos. 256, 257, 331). *Rev.*: Lion's head left; around, three grains of barley and fish.

245-247 MESSANA. Tetradrachms of the fifth century. No. 245, of the period 493-476, has the victorious mule-car of Anaxilas (cp. No. 178) and the springing hare. Nos. 246, 247, of the period of democracy (about 476-420), have similar types, but Messana herself drives the chariot.

248 NAXOS. Tetradrachm. About 415-404 B.C. *Obv.*: Head of Dionysos, bearded, wearing broad crown decorated with ivy. *Rev.*: Seilenos squatting to front, raising *kantharos* in right, and holding *thyrsos* in left; beside him, ivy growing.

249 KAMARINA. Tetradrachm. About 430-360 B.C. *Obv.* : Head of youthful Herakles, wearing lion's skin. *Rev.* : Four-horse chariot right, driven by Athena, who is crowned by Nike flying left; below, two amphorae dividing the inscription.

250, 251 THE CARTHAGINIANS IN SICILY. About 409-360 B.C. No. 250. *Obv.* : Head of Persephone, surrounded by dolphins (imitated from the decadrachms of Euainetos, cp. Nos. 235-237). *Rev.* : Bust of horse; behind, date-palm; below, Punic inscription, "the camp." No. 251. *Obv.* : Female head, surrounded by dolphins. *Rev.* : Victorious four-horse chariot; below, sea-horse and Punic inscription *ziz*, probably the name of Panormos. This reverse type resembles that on the latest coins of Himera, which was destroyed by the Carthaginians in 408.

252 MACEDON UNDER THE ROMANS. Tetradrachm. Second century B.C. *Obv.* : Bust of Artemis with bow and quiver at her shoulder, on a Macedonian shield. *Rev.* : Club in oak-wreath; thunderbolt, and monograms.

253 AKANTHOS IN MACEDON. Tetradrachm. Early fifth century. *Obv.* : Lion attacking bull. *Rev.* : Quadripartite incuse square.

254 AMPHIPOLIS IN MACEDON. Tetradrachm. About 400 B.C. *Obv.* : Head of Apollo, laureate, nearly facing. *Rev.* : ΑΜΦΙΠΟΛΙ-ΤΕΩΝ on square border inclosing racing-torch and tripod.

255 NEAPOLIS IN MACEDON. Silver stater. Early fifth century. *Obv.* : Gorgoneion. *Rev.* : "Mill-sail" incuse square.

256, 257 OLYNTHOS IN MACEDON. Tetradrachms. About 392-379 B.C. *Obv.* : Head of Apollo, laureate. *Rev.* : ΧΑΛΚΙΔΕΩΝ. Seven-stringed lyre (*kithara*). These belong to a series issued during the prosperity of the Olynthian league, and are remarkable for the beauty of the heads of Apollo and the decorative treatment of the type of the reverse.

258, 259 PHILIP II. OF MACEDON (B.C. 359-336). No. 258. Gold stater. *Obv.* : Head of Apollo. *Rev.* : Two-horse chariot; in field, trident. No. 259. Silver stater. *Obv.* : Head of Zeus, laureate. *Rev.* : Jockey on horse, holding palm; below, thunderbolt.

260 ALEXANDER THE GREAT (B.C. 336-323). Gold stater. *Obv.*: Head of Athena, with coiled serpent on helmet. *Rev.*: Victory carrying wreath and trophy-stand. Probably issued in Syria.

261-265 TETRADRACHMS OF THE LATER KINGS OF MACEDON: interesting examples of Hellenistic art. No. 261 (Demetrios Poliorketes, 306-283 B.C.) reproduces the Victory of Samothrace, now in the Louvre—a monument dedicated by Demetrios after his defeat of Ptolemy in 306. The reverse shows Poseidon, who again is represented on the reverse of No. 262 in the pose created by Lysippos. The fine head on the obverse (with diadem and bull's horn) bears out Demetrios' reputation for beauty. Nos. 263, 264, of Antigonos (either Gonatas, 277-239, or Doson, 229-220 B.C.), show a head of Poseidon crowned with a marine plant, Apollo seated on a prow, a head of Pan on a Macedonian shield, and the archaic statue of Athena at Pella, hurling a thunderbolt, and wearing aegis. No. 265 represents King Perseus (B.C. 178-168).

266, 267 AINOS IN THRACE. Tetradrachms. About 420-380. *Obv.*: Head of Hermes in narrow-brimmed *petasos*. *Rev.*: Goat.

268 LYSIMACHOS, KING OF THRACE. Tetradrachm. 323-281 B.C. *Obv.*: Head of Alexander the Great with ram's horn. *Rev.*: Athena seated, holding Victory.

The head of Alexander on the coins of Lysimachos is one of the best pieces of Hellenistic portraiture, and by it, ultimately, all other portraits identified as Alexander have to be judged.

269 AETOLIAN LEAGUE. B.C. 279-168. *Obv.*: Uncertain portrait-head, wearing oak-wreath and diadem combined. *Rev.*: Young warrior, resting right foot on rock and leaning on spear.

270 OPUNTIAN LOKRIANS. About 369-338 B.C. *Obv.*: Head of Persephone wearing wreath of barley-leaves (suggested by the decadrachms of Euainetos, Nos. 235-237). *Rev.*: Ajax, son of Oileus, fighting, with dagger and shield.

271 ERETRIA IN EUBOEA. About 411-400 B.C. *Obv.*: Female head, hair rolled. *Rev.*: Cow lying right; above, bunch of grapes.

272 SIKYON. Silver stater. Fourth century B.C. *Obv.*: ΣΕ Chimaera (lion's head and body, serpent tail, and goat's head rising out of back); above, wreath. *Rev.*: Dove flying, in olive-wreath.

273-275 ELIS. Staters of the late fifth and fourth centuries. No. 273: a fine eagle's head (cp. No. 368). Nos. 274, 275, representing Hera, the former probably after the Argive Hera of Polykleitos. The wreaths inclosing thunderbolt and eagle are of wild olive—the reward of victory at Olympia.

276 PHENEOS IN ARCADIA. First half of fourth century. *Obv.*: Head of Demeter wearing barley-wreath. *Rev.*: Hermes carrying the infant Arkas, the eponymous hero of the Arcadians. The head of the obverse again shows the influence of Euainetos of Syracuse.

277 KNOSSOS IN CRETE. Late fourth century. *Obv.*: Head of Hera (contrast with No. 274). *Rev.*: Conventional rendering of the Labyrinth.

278 PRUSIAS I., KING OF BITHYNIA (278-185? B.C.) *Obv.*: Dia-demed head of Prusias. *Rev.*: Zeus crowning the king's name.

279, 280 LAMPSAKOS. Gold staters (first half of the fourth century). The head of Zeus and that of a Kabeiros in pointed cap (popularly known as Odysseus) are among the finest on Greek coins. Cp. the other Lampsakene types, Nos. 387-390. The badge of the city, the forepart of a winged horse, is the constant type of the reverse of these staters.

281 METHYMNA IN LESBOS. Early fifth century. *Obv.*: Boar. *Rev.*: Archaic head of Athena, wearing helmet with scroll, plumeless crest, and spike projecting in front.

282 KOS. Late fifth century B.C. *Obv.*: Athlete hurling discus; behind him, prize-tripod. *Rev.*: Crab.

283 RHODES. Tetradrachm of the early fourth century. *Obv.*: Head of Helios facing. *Rev.*: Rose.

284-300 KINGS OF SYRIA. Silver tetradrachms with portraits, from Antiochos I. (281-261) to Tigranes (97-56 B.C.). The reverse is usually Apollo, seated on the *omphalos*. No. 284, Antiochos I. No. 285, Antiochos Hierax? No. 286, Seleukos III. No. 287, Uncertain youthful king. No. 288, Seleukos IV. No. 289, Antiochos IV. No. 290, Antiochos V. No. 291, Demetrios I. (Rev.: Tyche seated). No. 292, Demetrios II. No. 293, Antiochos VI. (Rev.: Dioscuri on horseback). No. 294, Antiochos VII. (Rev.: Athena standing). No. 295, Alexander II. No. 296, Kleopatra and Antiochos VIII. (Rev.: Zeus seated). No. 297, Antiochos VIII. (Grypos). No. 298, Antiochos IX. (Rev.: Pyre of the Tarsian god Sandan). No. 299, Antiochos X. No. 300, Tigranes, wearing Armenian tiara (Rev.: Tyche of Antioch, cp. No. 301).

301 ANTIOCH ON THE ORONTES. 4-3 B.C. *Obv.*: Head of Augustus. *Rev.*: The Tyche of Antioch, seated, holding palm, with the figure of the river Orontes swimming at her feet. The reverse reproduces the statue made by Eutychides.

302 DIODOTOS, King of Bactria. Gold stater. About 248 B.C. *Obv.*: Portrait of Diodotos. *Rev.*: Zeus fighting with aegis and thunderbolt; eagle at his feet.

303 ANTIMACHOS, King of Bactria. Second century B.C. *Obv.*: Bust of Antimachos, wearing sun-helmet and diadem. *Rev.*: Poseidon with trident and palm-branch.

The most striking of the portraits in the Bactrian series. Some specimens show an even stronger resemblance to Italian portraiture of the Renaissance.

304 EUKRATIDES, King of Bactria. Early second century B.C. *Obv.*: Bust of Eukratides, wearing sun-helmet with bull's horn and ear, and diadem. *Rev.*: The Dioscuri riding with lances and palms.

305-307 THE PTOLEMIES. No. 305, gold stater of Ptolemy I. (305-284 B.C.), with his portrait, and Alexander the Great, holding thunderbolt, in car drawn by elephants. No. 306, a gold octadrachm of Arsinoe II. Philadelphos (posthumous, issued in the second century), with veiled portrait of the queen (who has the horn of Ammon) and double cornucopiae. No. 307, silver decadadrachm

with the same types, but issued by Ptolemy II. or III. No. 306 is a good example of the showy, unrefined art of the Ptolemaic coinage.

308 KYRENE. Silver didrachm. Late fourth century. Head of young Zeus Ammon, with ram's horn. *Rev.* : The silphium plant; in the field, star and monogram.

Silphium (perhaps assafoetida) was one of the chief exports of Kyrene.

309-311 CARTHAGE. No. 309, electrum coin of late third century. *Obv.* : Head of Persephone wreathed with barley. *Rev.* : Horse; above, disk and horns. Nos. 310, 311, silver and gold coins of rather later date, with similar types. The obverse type is suggested by the Persephone of Euainetos (Nos. 235-237).

B. 312-428 Lent by Sir Hermann Weber.

312 METAPONTUM IN LUCANIA. Tetradrachm with the head of Leukippos, similar to No. 62.

313 POSIDONIA (Paestum). Stater of the earliest fabric (with incuse reverse); Poseidon, wearing *chlamys*, wielding trident; inscription ΜΟΝ (Ποσ).

314 SYBARIS. Stater of the earliest fabric (with incuse reverse); bull, with head reverted; inscription ΒΜ (Συ). Compare the stater of Siris and Pyxus in alliance, No. 79.

315 THURIUM. Didrachm with head of Athena (Scylla holding oar on helmet) and bull, corresponding to the tetradrachms Nos. 83, 84.

316 BRUTTIUM. Third-century gold drachm of the Brutii. *Obv.* : Head of Poseidon with trident. *Rev.* : Sea-nymph (Thetis?) riding on sea-horse, holding Eros.

317 KAULONIA IN BRUTTIUM. Stater of the earliest fabric (with incuse reverse). Apollo(?), holding lustral branch, and small running figure (also with branch); in the field, stag. For later coins of Kaulonia see Nos. 91, 92.

318 KROTON. About 400 B.C. The founder Herakles resting; tripod (compare No. 94).

319 AKRAGAS. Tetradrachm of the late fifth century; victorious chariot (signed by the artist MYP), and group of two eagles on a hare (compare No. 149).

320 KATANA. Tetradrachm of the late fifth century, by Herakleidas (compare No. 168).

321 GELA. Tetradrachm of the middle of the fifth century, with victorious chariot; and, on the reverse, Sosipolis ( $\Sigma\circ\zeta\pi\omega\lambda\iota\varsigma$  retrograde) crowning the river-bull Gelas. (Compare the head of Sosipolis on No. 147.)

322 HIMERA. Tetradrachm of the middle of the fifth century, with the hero Pelops ( $\Pi\epsilon\lambda\circ\psi$ ) in his chariot, and the nymph Himera ( $\mathrm{I}\mathrm{M}\mathrm{E}\mathrm{P}\mathrm{A}$  retrograde) draping herself. Below the chariot group is a pine-branch with cone. An exceedingly rare coin. The connection of Pelops with Himera is obscure, but there was a Kronion near Himera as at Olympia.

323 LEONTINI. Tetradrachm of the middle of the fifth century, intermediate in style between No. 172 on the one hand and Nos. 173, 174 on the other.

324 NAXOS. Tetradrachm with the head of Dionysos and the squatting Seilenos, similar to No. 159.

325 SELINUS. Tetradrachm of the middle of the fifth century; the beautiful figure of the river-god is of softer style than on the three specimens, Nos. 154-156.

326 CARTHAGINIANS IN SICILY. Tetradrachm; the obverse copied from the decadrachm of Euainetos (see Nos. 235-237); reverse, horse and date-palm.

327 ORRESKIANS, a Thraco-Macedonian tribe in the Pangaean district. About 500 B.C. Centaur carrying off nymph.

328 NEAPOLIS IN MACEDON (Pangaean district). Early fifth century. Gorgoneion with tongue protruded.

329 BISALTIANS, a Thraco-Macedonian tribe. Octadrachm of the beginning of the fifth century. Nude warrior with two spears leading horse, which is marked with a caduceus.

330 MENDE IN PALLENE. About 450 B.C. Seilenos, holding wine-cup, reclining on back of ass; in front, a crow on a tree. *Rev.*: Vine surrounded by inscription. The wines of Mende were famous, hence the Dionysiac types of the coins.

331 OLYNTHOS IN CHALKIDIKE. Early fourth century coin of the Chalkidian league. *Obv.*: Head of Apollo. *Rev.*: Lyre.

332, 333 AMPHIPOLIS, on the Strymon. Two fine specimens of the tetradrachms (about 400 B.C.), with a head of Apollo facing, and a racing torch. (Cp. the similar specimen, No. 254, and contrast the style with the more reserved and less idealized treatment of the head at Ainos, No. 335.)

334, 335 AINOS, on the southern coast of Thrace. Tetradrachms (latter half of fifth century), with the head of Hermes wearing a cap with narrow brim, and goat. The symbol on the reverse of No. 334 is a cultus statue of Hermes mounted on a throne.

336 ABDERA, on the southern coast of Thrace. Tetradrachm of the first half of the fifth century, with seated griffin. The type is adopted from Teos in Ionia, whose inhabitants colonized Abdera in 544 B.C.

337 PANTIKAPAION (Kertch), on the Kimmerian Bosporos. Gold stater of the fourth century, with head of satyr crowned with ivy, and lion-headed griffin holding spear in jaws and standing on stalk of barley. The last detail is explained by the importance of the corn trade of Pantikapaion, while the monster reminds us of the well-known stories of the gold-guarding griffins.

338-346 KINGS OF MACEDON AND THRACE. Nos. 338 and 339 are of Philip II.: a gold stater with the head of Apollo (or Ares), and Victory in a biga, and a silver tetradrachm with a head of Zeus and a jockey on horseback, carrying a palm branch. Nos. 340 and 341 are of Alexander the Great: gold stater with head of Athena and Victory holding wreath and trophy-stand, and silver

tetradrachm with head of Alexander as Herakles wearing lion's skin, and Zeus enthroned. No. 342 represents Demetrios Poliorketes (306-283) diademed, with a bull's horn sprouting from his head; on the reverse is Poseidon in the Lysippian pose, alluding probably to the naval defeat of Ptolemy in 306. Nos. 343 and 344 were struck by Lysimachos, King of Thrace (323-281), and represent Alexander the Great with the ram's horn of Ammon (see No. 268). No. 345 is a tetradrachm of King Antigonos (Gonatas ?, 277-239 B.C.) with head of Poseidon crowned with a marine plant, and Apollo seated on a prow—probably alluding to Gonatas' victory over the Egyptians off Kos in 265. No. 346, Perseus, the last King of Macedon (178-168).

347 LARISSA IN THESSALY. Fourth century. Facing head of a nymph (inspired by the Arethusa of Kimon, No. 238); reverse, horse. The Thessalian cavalry were famous.

348 OITA IN THESSALY. Fourth-century coin, with head of lion and Herakles holding club and lion's skin. Oita was near the mountain of the same name, where the death of Herakles took place.

349 PYRRHUS, King of Epirus (B.C. 295-272). Tetradrachm. Head of Zeus of Dodona, crowned with oak; reverse, Dione enthroned.

350 OPUNTIAN LOKRIANS. Fourth century. Head of Persephone crowned with barley-leaves. *Rev.* : Ajax, son of Oileus, fighting; at his feet a helmet. On the inside of his shield a serpent.

351 DELPHI. Stater of about 346 B.C., with the head of the Demeter of Anthela veiled and crowned with barley, and the Apollo of Delphi in citharoedic dress seated on his *omphalos*, holding a long laurel branch, with his lyre and tripod beside him. This fine coin was probably issued by the Amphiktyonic Council when the Pythian festival was once more celebrated after the close of the Sacred War. It is inscribed ΑΜΦΙΚΤΙΩΝΩΝ.

352 THESPIAI IN BOEOTIA. Early fourth century. *Obv.* : Boeotian shield. *Rev.* : Head of Aphrodite Melaenis, with crescent moon.

353 THEBES. Middle of the third century. *Obv.*: Head of Zeus. *Rev.*: Poseidon seated, holding dolphin and trident; inscription, ΒΟΙΩΤΩΝ.

354 ERETRIA IN EUBOEA. Didrachm of the first half of the fifth century. *Obv.*: Cow licking its leg. *Rev.*: Sepia.

355-357 ATHENS. Tetradrachms. No. 355 is one of the early series (perhaps as early as the time of Solon), with an extremely archaic head of Athena (with the treatment of the hair compare the much later head of the Gorgon at Neapolis, No. 17). On the reverse are the owl of Athena and a spray of her sacred olive. No. 356 belongs to the middle of the fifth century; the archaic treatment was adhered to on Athenian coins long after it had been replaced by the fine style in the other works of art. No. 357 is a tetradrachm of the second century B.C., reproducing the head of the Parthenos of Pheidias. On the reverse, the owl stands on an oil-amphora.

358, 359 AEGINA. No. 358 belongs to the earliest series of the coinage of Aegina, being possibly as early as the seventh century. No. 359, on the other hand, is as late as the fourth century. The tortoise on the earlier coin is represented in a conventional way; the row of dots down the carapace corresponds to nothing in nature.

360, 361 CORINTH. No. 360 is a stater of the sixth century, with standing Pegasus and *swastika*-shaped incuse impression; the *koppa* below the Pegasus is the initial of the city-name. The fabric of early coins of Corinth perhaps suggested the flat fabric of the coins of south Italy. No. 361 is a stater of the fourth century, with the usual type of Pegasus and the head of Athena.

362 SIKYON. Stater of the fourth century, with chimaera and flying dove in olive-wreath. The monster has a lion's body and head, serpent tail, and the head of a goat springing from its back. Beneath it is a magistrate's symbol, a kneeling archer.

363-373 ELIS. A fine series of staters, from the latter half of the fifth to the third century. The types refer to the Zeus of Olympia, and the variety and decorative effect in the representations of the thunderbolt is to be noticed. A wreath of wild olive sometimes incloses the type of the reverse. No. 363, eagle killing hare;

No. 364, eagle killing serpent; No. 365, the same group as the device of a shield; No. 366, a magnificent head of Zeus, probably reproducing the Zeus of Pheidias; No. 367, a head of Hera, probably copied from the Hera of Polykleitos; No. 368, an eagle's head, probably the most naturalistic treatment of the subject in ancient art; below, on a leaf, are letters with the name of an engraver (ΑΛ?); No. 369, a seated figure of Victory (a coin similar to this was copied by Wyon for the design of the Waterloo medal); No. 370, head of Hera; No. 371, head of Olympia; No. 372, head of Zeus, and eagle on Ionic capital; No. 373, head of Zeus, and eagle. The letters AP show that this coin was struck by Aristotimos, who was tyrant of Elis in 272-271. The name of the Eleans is represented throughout this series by the letters FA (for ΦΑΛΕΙΩΝ).

**374** ARCADIA. Stater of the Arcadian league founded by Epaminondas, after Leuctra (B.C. 371), and issued from Megalopolis. *Obv.*: Head of Zeus Lykaios, of fine though somewhat formal style (struck on a coin of Elis with the head of Hera, as No. 367). *Rev.*: Young Pan, with horns on his forehead, resting on a rock, and holding a throwing stick; at his feet, Pan's pipes; and on the rock, signature of the artist ΟΛΥΜ.

**375** PHENEOS IN ARCADIA. About 360 B.C. *Obv.*: Head of Demeter crowned with barley (compare the head by Euainetos, 235-237). *Rev.*: Hermes carrying the infant Arkas (ΑΡΚΑΣ).

**376** ISLAND OF NAXOS. Sixth century. Wine-cup, with formalized ivy-leaf above, and bunch of grapes hanging from each handle. The chief deity of Naxos was Dionysos.

**377-379** CRETE. No. 377 is a stater of Kydonia in the style of Neuanton (see No. 206), with the head of a Dionysiac nymph and the hero Kydon with his dog. Of the two fourth-century staters of Phaistos, No. 378 has a fine group of Herakles slaying the hydra, while the crab attacks his right foot; No. 379 represents the hero resting (cp. No. 210).

**380** MITHRADATES THE GREAT, Eupator, King of Pontos and Bosporos (B.C. 121-63). Tetradrachm of the year 89-88 B.C. Head of the king diademed. *Rev.*: Pegasus. The star and crescent form the constant symbol on the coins of Mithradates and his pre-

decessors. The ivy-wreath which serves as border may allude to the title of "New Dionysos" by which Mithradates was acclaimed by the cities of Asia Minor in their revolt from Rome.

381-386 KYZIKOS. Six electrum staters of the fifth century. The Kyzikene electrum staters resemble the later gold staters of Lampsakos (Nos. 387-390) in the subordinate position awarded to the badge of the city (in this case the tunny-fish) and the importance which the types consequently obtain. The reverse, in all cases, has no type, but simply the mark known as the "mill-sail" incuse square, from the sloping arrangement of the four quarters. No. 381, of the early part of the century, represents a horse-tailed Seilenos, holding up the tunny-fish by its tail. No. 382, a Nereid (Thetis?) riding on a dolphin, holding shield and wreath. No. 383, a reproduction of the Athenian monument of Harmodios and Aristogeiton. No. 384, Orestes taking refuge at the *omphalos*. No. 385, lioness. No. 386, the *omphalos* at Delphi, covered with fillets; perched on it are the two eagles which were sent by Zeus to fly round the earth till they met at its centre. On these five coins the tunny is placed below the type.

387-390 LAMPSAKOS. Four gold staters of the fourth century. The reverse type of these fine coins is the forepart of a winged horse, the badge of the city. No. 387 represents a half figure of Gaia-Demeter, rising from the earth, holding ears of corn. No. 388, head of Dionysos, crowned with ivy. No. 389, head of Hera, wearing *stephane* decorated with palmettes. No. 390, Victory sacrificing a ram. These coins are all earlier than the time of Alexander the Great. Two other coins of the same series are Nos. 279, 280.

391 PERGAMON. Tetradrachm of Eumenes I. (263-241 B.C.) or Attalos I. (241-197 B.C.). *Obv.*: Head of the founder of the dynasty, Philetairos, wearing diadem and laurel-wreath combined. *Rev.*: Athena seated, crowning the name of Philetairos.

392 MYRINA in Aeolis. Tetradrachm of the second century. Head of the Apollo of Grynnion, laureate. *Rev.*: Statue of the Apollo of Grynnion, holding lustral branch and libation-bowl; at his feet, *omphalos* and amphora; the whole in laurel-wreath.

393-395 LESBOS. Electrum sixths of the fourth century. No. 393, head of Seilenos, wearing diadem. No. 394, head of Hermes in *petasos* Rev.: Panther. No. 395, youthful head with ram's horn (cp. the coin of Metapontum, No. 65). Rev.: Eagle.

396 EPHESUS. A fourth-century tetradrachm with the two attributes of the Ephesian Artemis, the bee and stag.

397 MAGNESIA on the Maeander. Tetradrachm of the late second century. *Obv.*: Head of Artemis, with bow and quiver at her shoulder. *Rev.*: The Apollo of Magnesia, leaning on his tripod, and holding a lustral branch decorated with fillets; below, Maeander-pattern. The whole in laurel-wreath.

398 SMYRNA. Tetradrachm of the second century. *Obv.*: Head of Kybele as city goddess, wearing mural crown. *Rev.*: Wreath containing the name of the people and magistrate's monogram. This and Nos. 80 and 84 are typical examples of the best art of Asia Minor in the second century.

399 CHIOS. Tetradrachm of the fifth century. Sphinx seated before an amphora surmounted by a bunch of grapes; behind her a dolphin.

400 SAMOS. Fourth-century tetradrachm, with lion's scalp and forepart of bull. Magistrate's name, ΑΛΚΜΕΩΝ ΗΓΕΜΟΝΕΩΣ.

401, 402 KNIDOS in Caria. No. 401 is an early fifth-century drachm with the usual Knidian types; forepart of lion, and head of Aphrodite. No. 402 is a fine tetradrachm of the third century, with a free reproduction of the head of the Knidian Aphrodite of Praxiteles.

403 MAUSSOLLOS, dynast of Caria (377-353). *Obv.*: Head of Apollo, facing (adopted from the coinage of Rhodes, cp. No. 407). *Rev.*: Zeus Stratios holding spear and double axe.

404-406 KOS. No. 404, first half of the fifth century. *Obv.*: Athlete preparing to hurl discus; behind him, prize tripod on basis. *Rev.*: Crab in centre of rude, incuse square. No. 405, about 300 B.C., with bearded head of Herakles in lion's skin, and veiled female head. No. 406, late third-century tetradrachm. *Obv.*: Head of young Herakles in lion's skin. *Rev.*: Crab and bow in case, with name of city, and magistrate Xanthippos.

407 RHODES. Tetradrachm of early fourth century. *Obv.*: Head of Helios facing. *Rev.*: Rose.

408 ASPENDOS in Pamphylia. Fourth-century stater. *Obv.*: Group of wrestlers. *Rev.*: Slinger; in front, three-legged symbol.

409 KELENDERIS in Cilicia. Stater of about 400 B.C. *Obv.*: Horseman riding sideways. *Rev.*: Goat kneeling; inscription ΚΕΛΕΝΔΕΠΙΤΙΚΟΝ.

410 PHARNABAZOS, satrap of Cilicia (379-374). Stater with a female head copied from Kimon's Arethusa (No. 238) and a head of Ares.

411 MAZAIOS, satrap of Cilicia (361-333). Stater with seated figure of the Baal of Tarsos holding an ear of corn and bunch of grapes, and lion slaying a stag.

Nos. 408-411 are good specimens of the art of the south coast of Asia Minor in the fourth century, showing the Greeks working under more or less strong Oriental influence.

412 LYDIAN gold stater, probably of the time of Croesus (about 568-544). *Obv.*: Foreparts of lion and bull confronted. *Rev.*: Two incuse squares.

413 PERSIAN Gold Daric. Probably of the fifth century B.C. The King of Persia in half-kneeling attitude (meant to represent running), wearing tiara and long robe (*kandys*), carrying spear and bow. The uniformity of style of the darics struck by the kings from Cyrus the Great to Darius III. is so great that it is impossible with any certainty to distinguish between the issues of the various reigns.

414 ARIARATHES V., Eusebes Philopator, King of Cappadocia (B.C. 163-130). Tetradrachm with the head of the king, and Athena standing, holding Victory.

415-418 KINGS OF SYRIA. Tetradrachms. No. 415, Antiochos I. Soter (281-261). No. 416, Antiochos II. Theos? (261-246), with wing attached to diadem. Struck probably at Alexandria Troas. No. 417, Antiochos Hierax? (died 227 B.C.) The reverse type of the above three coins is Apollo seated on the *omphalos*, the chief type of the Seleucid kings. The cult of Apollo, the legendary ancestor of the Seleucidae, was introduced at Antioch by An-

tiochos I. No. 418, Antiochos VI. Epiphanes Dionysos (B.C. 145-142). *Obv.* : Head of the king wearing radiate crown. *Rev.* : The Dioscuri charging on horseback. Dated 168 (=144-143 B.C.).

419-424 THE PTOLEMIES. Nos. 419, 420, tetradrachms issued by Ptolemy I. Soter as regent for Alexander IV. (B.C. 316-305). *Obv.* : Head of Alexander the Great with ram's horn, wearing elephant's scalp as headdress, and aegis round neck. *Rev.* : Archaistic figure of the Macedonian Athena, fighting with spear. A fine example of the archaic art of the period, with the characteristic tall figure, formal treatment of the drapery, and tiptoe attitude. No. 421, Ptolemy I. and II. Tetradrachm. *Obv.* : Head of Ptolemy I. wearing diadem and aegis. *Rev.* : Eagle on thunderbolt. No. 422, Arsinoe II. Philadelphos. Silver decadadrachm. Head of the queen veiled and crowned, with horn of Ammon, and top of sceptre seen above the head. *Rev.* : Double cornucopiae. Struck in 221 B.C. (?). No. 423, Arsinoe II. Philadelphos. Gold octadrachm with similar types, issued probably in the early second century (? 183 B.C.). No. 424, Ptolemy V. Tetradrachm of 191 B.C., with head of Ptolemy I. wearing diadem and aegis, and eagle on thunderbolt. Struck at Kition in Cyprus.

425, 426 BARKA, near Kyrene. Tetradrachms of about 400 B.C., with the silphium plant and the head of Zeus Ammon. No. 425 has the magistrate's signature, ΑΚΕΣΙΟΣ.

427 KYRENE. Gold stater of early fourth century B.C. *Obv.* : Quadriga, driven by the nymph Kyrene; the sun shines down upon it. *Rev.* : Zeus Ammon enthroned, holding eagle; before him, incense-altar; behind, magistrate's signature, ΧΑΙΡΙΟΣ. For a companion coin see No. 437.

428 CARTHAGE. Third-century electrum coin with head of Persephone (copied from Sicilian coins, compare No. 202) and horse. Above the horse is a radiate disk, flanked by *uraei*.

C 429-437 Lent by the Rev. S. A. Thompson Yates.

429 TERINA (S. Italy). Stater. About 400 B.C. *Obv.* : Head of the nymph Terina, wearing frontlet; around, wreath of olive. *Rev.* : Winged female figure (Eirene?) seated, left, on hydria, holding wreath and caduceus.

430 SELINUS. Tetradrachm. Middle of the fifth century. *Obv.* : Apollo shooting with bow, standing in a four-horse chariot driven by Artemis. *Rev.* : The river-god ( $\Sigma\mathcal{E}\Lambda\mathcal{I}\mathcal{N}\mathcal{O}\mathcal{Z}$ ) as a horned youthful figure sacrificing over an altar, before which stands a cock ; in his left he holds a lustral branch ; behind him are a leaf of wild celery (*selinon*) and a figure of a bull on pedestal.

For the significance of these types see Nos. 154-157.

431, 432 SYRACUSE. No. 431, tetradrachm of the end of the fifth century. *Obv.* : Four-horse chariot, Victory flying to crown the charioteer. *Rev.* : Head of Victory, with hair confined by broad band, and flying behind, inclined forwards as in flight ; around, four dolphins. No. 432, decadadrachm by "the New Artist." End of the fifth century. *Obv.* : Head of Persephone, left, crowned with barley-leaves, four dolphins swimming round. *Rev.* : Four-horse chariot, Victory flying to crown the charioteer ; below, ranged on and against steps, a shield, pair of greaves, cuirass, and helmet ; above the shield,  $\mathcal{A}\mathcal{O}\mathcal{A}\mathcal{A}$ .

This and the similar piece lent by Mr. Evans (No. 127) are the only known specimens of the work of this artist.

433 ALEXANDER I. BALA, King of Syria (150-145 B.C.). Tetradrachm. *Obv.* : Head of Alexander Bala, wearing diadem. *Rev.* : Eagle standing on palm-branch ; in the field, date 162 (= 150 B.C.), monogram and trident. Probably struck at Berytos.

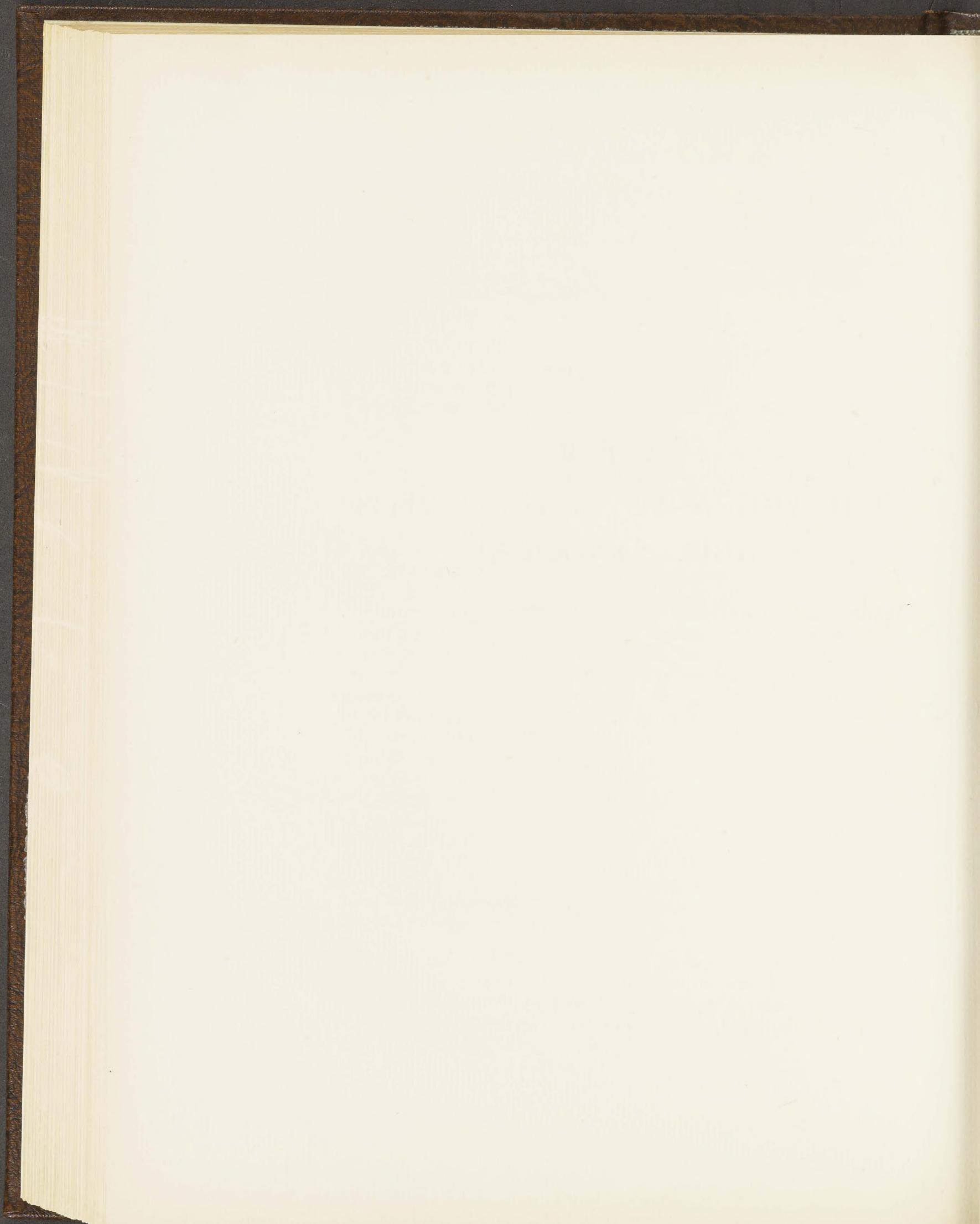
434-436 THE PTOLEMIES. No. 434, Ptolemy I. Soter (305-285 B.C.). Tetradrachm. Head of Soter, wearing diadem and aegis. *Rev.* : Eagle, standing on thunderbolt ; in field, monogram. No. 435, Ptolemy I. and his family. Gold octadrachm, struck in the reign of Ptolemy II. Philadelphos (285-247 B.C.). *Obv.* : Busts jugate, of Ptolemy II., diademed, and his sister and Queen Arsinoe II., diademed and veiled ; above  $\Delta\mathcal{E}\Lambda\mathcal{F}\Omega\mathcal{N}$  ; behind, shield. *Rev.* : Busts jugate, of Ptolemy I., diademed, and his queen, Berenike I., diademed, and veiled ; above  $\mathcal{O}\mathcal{E}\Omega\mathcal{N}$ . No. 436, Ptolemy III. Euergetes I. 247-222 B.C. Gold octadrachm. *Obv.* : Bust of Ptolemy III., wearing radiate diadem and aegis ; behind shoulder, sceptre-trident. *Rev.* : Radiate cornucopiae bound with fillet.

437 KYRENE. Gold stater. Early fourth century B.C. *Obv.* : Victory driving four-horse chariot. *Rev.* : Zeus Ammon, wearing *himation*, sacrificing at incense-altar, his left hand resting on sceptre ; behind, name of magistrate  $[\Gamma]\mathcal{O}\mathcal{A}\mathcal{I}\mathcal{A}\mathcal{N}\mathcal{O}\mathcal{E}\mathcal{Y}\mathcal{Z}$ . Cp. 427.

PART V  
THE ENGRAVED GEMS.—CAMEOS  
AND INTAGLIOS

*By Charles Newton-Robinson.*







## THE ENGRAVED GEMS.—CAMEOS AND INTAGLIOS

### INTRODUCTORY

**I**HE task of describing a gathering of nearly five hundred engraved gems has been greatly lightened for me by the learned aid of Mr. Arthur Evans and Mr. Nevil Story-Maskelyne, as well as by frequent reference to Professor Furtwängler's master-work, "Die Antiken Gemmen."

Mr. Arthur Evans has spared time, in the midst of arduous labours in connection with his wonderfully successful explorations in Crete, to arrange and describe one hundred and fifty-two objects which form part of his own collection. This interesting assemblage, consisting exclusively of intaglios, illustrates the progress of the glyptic art from the "Mycenaean" era to the Augustan age, and is remarkable for the large proportion of gems found in Crete and other recorded localities. Mr. Story-Maskelyne, to whose pen we owe the Marlborough Gem Catalogue, has also lent a similar selection of seventy-two gems from his own cabinet and prepared a descriptive list.

About two hundred cameos and intaglios from different collections remained for me to arrange and describe. Those of Mr. E. P. Warren include several of the very finest Greek intaglios of the fourth and fifth centuries B.C. Mr. Wyndham Cook, besides lending the splendid Hamilton vase, has allowed a choice to be made from his very rich cabinet, which includes a series of extremely fine Greek, Hellenistic and Greco-Roman cameos, and some first-rate intaglios of corresponding date, as well as a small number of good early gems. Lord and Lady Tweedmouth, the Comtesse de Béarn, Sir Mountstuart Grant-Duff, Sir Thomas Carmichael, Sir John Evans, Mr. A. Ionides and others have each lent a few stones of

exceptional beauty or interest. The contribution I have made from my own collection is intended to be a supplementary one.

In a small case by themselves some good antique glass pastes, moulded from gems, are exhibited and described by their owner, Mr. Henry Wallis.

Perhaps my descriptions may at first sight appear more lengthy than is justified by the size and apparent interest of the objects. But it is the very minuteness, and at the same time the importance of engraved gems in elucidating the history of Greek art, which makes elaborate description so necessary.

Whether considered as signets or as personal ornaments, engraved gems are in continuous touch with more themes of human interest, and come down to us in a more perfect state from more remote antiquity, than any other artistic objects. Cut as they are, out of the hardest precious stones, with diamond dust applied to the surfaces of tiny metal drills and wheels, rotated at immense speed by the lathe, fine engraved gems receive from the artist's hand a degree of finish far exceeding that given to any other artistic production. Each one is an unique masterpiece, the interest and value of which is out of all proportion to its size.

The gathering brought together in this Exhibition is of quite exceptional importance from the number it contains of curious early gems, of consummate examples of fourth and fifth-century work, and of those equally fine intaglios of later date, which often have the advantage of being executed upon more splendid stones. There is, besides, a rare and charming series of most beautiful cameos, beginning in the fourth century B.C. and extending to the second century A.D. In both kinds we have also examples in this gathering of the Greek spirit invading and dominating indigenous art in Egypt, Phoenicia, Persia, Etruria, Rome and Magna Graecia, Asia Minor and elsewhere.

In that part of the catalogue which has been my work I have contented myself with describing from my own observation, (1) the subject of each gem; (2) the material; (3) the shape of the stone; (4) the size, *in millimetres*. These are all points of the first importance for dating and identification. A few critical remarks have been added, and wherever a gem has been already described by Mr. Story-Maskelyne or Mr. Furtwängler, a reference has been given, while not infrequently a quotation has been made.

Lack of time, and the difficulty of intermingling collections in different ownerships, have made it impossible even to attempt the arrangement of either cameos or intaglios in order of date or origin.

Treating of antique Greek and allied art, it has been considered unnecessary to add to a date the letters B.C., which may be understood, unless A.D. appears. The terms *right* and *left* are employed in a manner which

needs explanation. Intaglios always are, or should be, engraved primarily for the sake of the *seal impression*. Thus, looking directly at an intaglio, for instance, of a warrior with sword and shield, the latter will appear on his *right* arm and the sword in his *left* hand, in order that in the impression the reverse may be the case. Therefore in describing intaglios I always use the words *right* and *left* in relation to the principal human figure (if any) as seen in the *impression*. For cameos I use the terms in relation to the principal figure as seen directly on the stone.

The majority of the gems are intaglios, and either unset or in simple modern gold settings, except where otherwise stated.

CHARLES NEWTON-ROBINSON.



## IN CASE D

88\* THE HAMILTON VASE. This splendid example of the glyptic art, as applied on the largest scale to decorative objects not intended for personal wear, was formerly in the Collection of the Dukes of Hamilton.

It is one of the extremely few extant specimens of large carved agate vases which have come down to us whole and sound from antiquity, and its compeers are only to be seen in national museums or royal treasuries. The material is a warm, pale-brown, translucent sard or chalcedony, of a charming "honey" tint, with natural veinings of a darker hue, such as is often found as one of the layers of an oriental onyx cameo of the Greco-Roman period. In general shape the body of the vase is ovoid, the smaller end of the "egg" flattened out into a flanged base for stability, while the larger end is truncated to supply the opening at the top, and folded a little outwards at the lip, which is bound with a rim of gilt silver. On opposite sides it is caused to bulge outwards into prominences which have been formed into anses or handles in the shape of long-horned satyr-heads. Below each of these is a beautiful acanthus-leaf ornament springing from the base, and the rest of the exterior is covered unsymmetrically with vine-leaves and tendrils, terminating here and there in little bunches of immature grapes.

The satyr-heads are in full relief, and have goats' horns, the curved parts of which are completely detached from the body of the vase; and all the rest of the ornament is in high and sharp relief also, and freely undercut, wherever the decorative scheme requires it. A goat-like expression is preserved in the general form, as well as the details of the satyr-faces, which have leering eyes and grinning mouths. Long, hair-fringed, pointed ears drop downwards from above the temples. Over the brows are shaggy locks, intertwined with a garland of ivy-leaves and berries. Long moustaches flow from each side of the nostrils; there are indications of beards partly hidden by the acanthus decoration, and the hairs of the bushy eyebrows are broadly indicated by short incised lines.

The base is of rosette shape in outline and beneath, with two sets of six conventional petals alternately overlaid on the outer ones.

Within, the body of the vase is hollowed out to the thinness of ordinary chinaware, except where the relief decoration adds thickness and the necessary strength. Except for a few cracks and unimportant chips the vase is substantially intact, and the original high polish remains. Its height is nearly 7 inches, and its widest transverse dimension the same; while the broadest measurement at right angles to this is  $4\frac{1}{2}$  inches.

The degree of finish of the engraving is naturally not so high as in small cameos, but is admirably suited to the rich, bold, and charming decoration of the vase, and its relative size. It is possible that this rare and wonderful glyptic work is of the Hellenistic period. Though much larger, it bears resemblance to the fine vase in the Rothschild Bequest at the British Museum (figured in Mr. Cyril Davenport's "Cameos," 1902). Professor Furtwängler, to whom I have recently shown Mr. Cook's vase, which is new to him, regards it as an extraordinary and splendid antique work, to which, for want of comparable objects, he is unable to assign a precise date.

*Lent by Wyndham F. Cook, Esq.*



## CASE L

*All the gems in this case belong to Arthur Evans, Esq., and are catalogued by the owner*

*Early Cretan Seals (in soft stone), c. 3000 B.C.*

1 EARLY THREE-SIDED SEAL, showing goat; two men in reversed positions; and a pair of fishes. Brownish yellow steatite. Milato (Miletos), Crete.

*Cretan Seals (in soft stone), c. 2000 B.C.*

2 SIGNET, with "ladder" border enclosing design suggested by a twelfth dynasty scarab type, also traceable in patterns of the finest "Middle Minōan" painted ware. Yellow steatite. Knossos.

3 PRISM SEAL, with spiral design and sign groups showing early examples of the conventionalized pictographic script. Greenish steatite. Krítsá, E. Crete.

*Cretan Signets, Prisms, etc., some with pictographic inscriptions, c. 1600-1200 B.C.*

4 SIGNET, with elegant "guilloche" moulding on handle. On the base two Cretan wild goats with forefeet on rocks browsing on branches. White Cornelian. Kentri, near Hieraptyna, E. Crete.

5 SIGNET, with finely fluted handle. On base pictographic characters. Engraved with great skill. White Cornelian. Kalochorio, near Krítsá, E. Crete.

6 SIGNET, with incised linear decoration on handle. On base group of pictographic characters of advanced type against hatched field. Green jasper. Zyro, E. Crete.

7 BEAD-SEAL, with convoluted back. On base two finely engraved pictographic signs—eye and arbelon. (Evans, "Prim. Pictographs," fig. 38.) Chalcedony. E. Crete.

8 PRISM SEAL. Groups of pictographic characters on three sides. (Evans, "Primitive Pictographs," etc., fig. 23, and pp. 50 (319), *seqq.*) Fine bold engraving. White Cornelian. E. Crete.

9 PRISM SEAL. Side 1, forepart of stag with antlers of five points; 2, wolf, crouching under branch; 3, goose. Cornelian. Near site of Rhytion, Crete.

10 PRISM SEAL. Side 1, cat, seated, surrounded by four pictographic characters; 2, group of three pictographic characters between decorative patterns—palm leaves, etc.; 3, two characters between ornamental designs. The first representation of a cat outside Egypt. The engraving of extraordinary finish and decorative effect. Cornelian. Lasethi, Crete.

*Mycenaean (Late Minoan) Gems and Signet Rings, c. 1600-1200 B.C.*

11 GOLD SIGNET-RING, with filigree work on hoop. Female votary between shrine, with sacral horns above, and sacred tree. (Evans, "Mycenaean Tree and Pillar Cult," p. 84, fig. 56.) Lower Town, Mycenae.

12 GOLD SIGNET-RING, with ribbed hoop. On besil female votary standing on a terrace of masonry between rocks and obelisk, before which an armed male god is seen descending. Behind, entrance of sanctuary with pillar idol within and foliage of sacred grove. (Evans, "Mycenaean Tree and Pillar Cult," p. 72.) Found at Knossos, 1893.

13 GOLD SIGNET-RING. Two lions tethered to sacred pillar with entablature, from which two sacral objects, like knots, hang down. A parallel to the Lions' Gate at Mycenae. (Evans, "Mycenaean Tree and Pillar Cult," p. 61.) Mycenae. Once Tyszkiewicz Coll.

14 SIGNET-RING cut out of a single piece of rock-crystal. Two young bulls symmetrically kneeling, tethered on either side of a conventional tree. Two other sprays rise behind them. Fine, bold work. (Evans, "Mycenaean Tree and Pillar Cult," p. 58.) Mycenae.

15 SIGNET-RING cut out of a single piece of sardonyx. Two male figures in chariot drawn by two Cretan white goats (agrimia). The fringed harness is clearly delineated. Powerful engraving. Avdou (Spelaria), near Lyttos, Crete.

16 BULL with open mouth and protruding tongue. In front, bent palm-tree, and behind the bull, Daemon with boar-like head, bristling mane, and pointed body. Mycenaean adaptation of hippopotamus goddess Thueris, or Ririt. Strong, naturalistic work. (Milchöfer, "Anfänge der Kunst," p. 80.) Probably Cretan fabric. Spartan basalt (*Lapis Lacedaemonius*).

17 DAEMON, with lion-like head, bristling mane, and pointed end to body, holding a cow by a cord attached to its horns. Fine, bold work. Yellow Chalcedony. Found in Crete.

18 GODDESS in Mycenaean costume with her hands raised to the mouths of a lion and lioness standing on either side of her. (Evans, "Mycenaean Tree and Pillar Cult," p. 66.) Onyx, amygdaloid. Mycenae.

19 MINOTAUR. A monster with a man's legs and the forepart of a bull. In field, Mycenaean shield and impaled triangle symbol. Spartan basalt (*Lapis Lacedaemonius*). Dictaean Cave (Psychro).

20 LION SEIZING BULL, one paw of the lion being visible on the other side of the bull's neck. Below the animals is a curving object of uncertain significance. Behind is a palm-tree. In the field in front of the bull are three annulets. Serpentine, lentoid. Found at Athens.

21 MALE DIVINITY between two symmetrically posed lions. (Evans, "Mycenaean Tree and Pillar Cult," p. 65.) White agate. Canea (Kydonia), Crete.

22 TWO LIONS symmetrically posed on either side of sacred column, above which are traces of entablature. A parallel to the Lions' Gate at Mycenae. (Evans, "Mycenaean Tree and Pillar Cult," p. 62.) Cornelian, lentoid. Zyro, E. Crete.

23 (1) MINOTAUR, composed of the forepart of a bull and man's legs with belt and loin cloth; in field, goat's head and spray.  
 (2) STAG, with head bent back.  
 Haematite. Knossos.

24 BULL OR COW licking its hind leg. Spartan basalt (*Lapis Lacedaemonius*).

25 BULL, with head thrown back. The attitude admirably devised to occupy the circular field. Below, a Mycenaean shield. A noble design boldly executed. Jasper. Crete.

26 BULL, apparently drinking at a tank, with lattice decoration such as is seen in painted plaster in the palace of Phaestos, Crete. A youth leaps down and clasps the animal by the neck and the bend of the leg. A *tour de force* of the Mycenaean "cow-boy." The bull is a masterpiece of naturalistic engraving. Banded agate. Probably a ring-stone. Priénê.

27 BULL-HUNTING SCENE. A "cow-boy," naked, except for the usual loin-cloth, has sprung at the horns of a galloping bull, while a dog below seizes the animal's hind leg. A very spirited design. Spartan basalt (*Lapis Lacedaemonius*). Gythion, Laconia.

28 A MAN DRIVING TWO BULLS AND A COW BEFORE HIM. (Furtwängler, "Antike Gemmen," ii. 26.) Red jasper.

29 BULL COUCHANT. Behind, a tree with stellate foliage. The curious manner in which the outline and features of the head are indicated by incised lines recurs in a closely similar intaglio from Mycenae. Agate, lentoid. Found near Arta.

30 TWO LIONS COUCHANT, looking different ways. Haematite, amygdaloid. Crete, 1888.

31 MAN IN SHORT TUNIC lassoing a moufflon, while a dog seizes its hind leg. The animal is of bold work. Cornelian, amygdaloid. Early settlement, Kastri, near Turloti, E. Crete.

32 LARGE HORNED SHEEP, standing to right; apparently a moufflon, now extinct in Crete. Good naturalistic work. Cornelian. Lyttos, Crete.

33 HORNED SHEEP, apparently a moufflon, standing to left. Incised lines above and below, and decorative pattern above. White cornelian, lentoid. Lasethi district, Crete.

34 HUNTSMAN, stabbing in the breast a gigantic agrimi, or Cretan wild goat. Bull's head between the man's legs. Banded agate, lentoid. Mirabello district, Crete.

35 AGRIMI, or Cretan wild goat, with exceptionally large horns, galloping to left above rocks; behind, a tree. Very spirited work. Banded agate. Rettimo (Rethymnos), Crete.

36 GROUP OF THREE WATER-FOWL. One is opening his wings for flight, the other rests his head and neck on his back as if for repose, the third plunges his head in the water in quest of food. A composition of singular naturalism, gracefully, though sketchily executed. Dull green steatite, lentoid. Mirabello Province, Crete.

37 TWO WATER-FOWL among papyrus sprays. A beautiful naturalistic design, of which the Nilotic source is evident. Bright green steatite, lentoid. Knossos, 1899.

38 SKAROS FISH amid sprays of sea-weed. The fish is drawn with bold and rapid touches in a kind of foreshortening. Its realism is suggestive of Japanese art. On the back of the stone is engraved an owl. Cornelian, amygdaloid. Near Lappa, Crete, 1895.

39 TWO DOLPHINS swimming among rocks. A black steatite ring-stone covered with a thin plate of gold. Palaeokastro, E. Crete, 1894.

40 FLYING-FISH ( $\chiελιδον$   $\delta\phi\alpha\pi$ ), like those of the Mycenaean fresco found at Phylakopé, Melos. Cornelian, amygdaloid. Klítara (Kleitor), Arcadia, 1896.

*The Dark Ages (Geometrical Period), c. 1200-700 B.C.*

41 TWO NUDE FIGURES OF MEN in reversed positions, perhaps holding weapons. Between them an animal (? lion) and fill-up ornament. Green translucent steatite. A perforated seal of a form which seems to anticipate the scaraboid. Delos.

42 RUDE FIGURE OF SCORPION and angular fill-up ornament. Perforated hemispherical seal of porphyry-like stone. Mycenae.

*The Early Revival (including Melian Glass), c. 800-600 B.C.*

43 (1) LION SEATED, four-rayed star below. The whole within a border of small triangles.

(2) FLYING BIRD between two upright devices.  
Perforated ivory seal of a type found at Olympia, Megara, and Argos. Mykonas.

44 EAGLE flying to left with serpent in his beak. White steatite.  
Melos, 1891.

45 SPHINX, with wiggled head, and wings with curving ends, seated to right and turning head back, six-rayed star above. Gray micaceous stone. Melos.

46 FOREPART AND BEAKED PROW OF WARSHIP with eye.  
Below, sea monster. Above, in front, a lotus ornament. (For the ship see Assmann, "Seewesen," 166.) Seventh century. Pale green translucent steatite, amygdaloid. Epidauros Limera.

47 (1) WINGED HORSE with reversed hindquarters, and dolphin.  
(2) WINGED CAPRICORN with coiling body of sea-monster.  
Seventh century B.C.  
Pale green translucent steatite, lentoid. (D.D. C.D.E. Fortnum.)

48 THE TELAMONIAN AJAX falling on his sword stuck into the earth, which is indicated by hatched lines, inscribed ΣΑΙΝΑΝ. A characteristic type of Proto-Corinthian vases and Argo-Corinthian bronze reliefs. Seventh century. Pale green translucent steatite, lentoid. Peraia.

*Archaic Greek (Scarabs), c. 600-480 B.C.*

49 LION, crouching in relief. Ionian work. Seventh century B.C. A perforated ring-stone of exceptional type (cp. Berlin Cat., 330. From Smyrna). Red cornelian. Athens.

50 FOREPARTS OF TWO HORSES symmetrically grouped within guilloche border. The scarab itself is exquisitely cut and of an Ionian type disseminated in Magna Graecia. Sixth century B.C. Cornelian. Taranto.

51 TWO SERPENTS coiled in a magic knot. A prophylactic device of great virtue for securing treasure. First half of fifth century B.C. A scarab of an Ionian type with "carinated" back. Cornelian. Taranto.

52 WINGED BOY (Eros) bearing fillet, perhaps to place on tomb. Greek  
*c.* 480 B.C. Cornelian scarab. Arezzo.

53 LION FASTENING ON BULL. A type resembling that of some coins of Akanthos of the early fifth century B.C., but of softer style. Around, hatched border. The scarab itself is of exceptionally large and beautiful work, with the "carinated" back typical of the "Ionian" scarabs found in Magna Graecia. Red cornelian. Terranova (Gela), Sicily.

*Greek Fine Period (Scaraboids), c. 480-430 B.C.*

54 HERMES holding tortoise-lyre and fillet. He has a pair of wings on heels and shoulders and one proceeding from his head. An unique archaic type. Fine Ionian work, *c.* 500 B.C. Chalcedony, scaraboid. Athens.

55 NAKED YOUTHFUL WARRIOR with Attic helmet, Boeotian shield and single-edged sword. He is sinking to the ground as if wounded. "Admirable strong work of the beginning of the fifth century" (Furtwängler, "Antike Gemmen," ii. 283). Somewhat worn. Around, traces of Cypriote inscription. Chalcedony, scaraboid. Cyprus.

56 ON ONE SIDE CRANE with expanded wings, on the other Aphrodite (or lady?) resting her left hand on bath basin, while with her right she throws back her robe over her head. Both designs within hatched border, and about contemporary; latter half of the fifth century B.C. Cornelian, scaraboid. Kastorea, Macedonia.

57 STAG with head and neck of heron in place of horns. Fifth century B.C. Chalcedony, scaraboid. Athens.

58 KASTOR holding spray and two javelins, the one perhaps in allusion to his agonistic championship in the Dromos, the other as huntsman of the Kalydonian boar; inscribed ΚΑΣΤΟΡ. Spata, near Athens. Engraved paste.

59 CARRIER PIGEON of antiquity bearing papyrus roll. "Very soft and beautiful work" (Furtwängler, "Antike Gemmen," ii. 45), *c.* 400 B.C. Hyacinthine sard. Once Tyszkiewicz.

60 BATH SCENE, to left. Nude crouching female figure, her right hand raised, her left holding the corner of her robe, which is being taken from her by a naked youth standing to right. Another part of her apparel is wound round his uplifted right arm. A fine example of the broad Peloponnesian style, c. 420 B.C. Exceptionally large scaraboid (burnt stone). Sparta.

61 TWO HERONS on either side of silphium plant, inscription ΓΩΛ. Perhaps seal of Cyrenaic merchant. Chalcedony, found at Ithome. Messinia.

62 GRIFFIN seated on uncertain object. In front of it appears the head of a horse, bent forward. Bold work, c. 400 B.C. Bronze, scaraboid. Athens.

63 CHARIOTEER IN CAR drawn by two galloping horses. Hatched border. Late fifth-century work. Transparent glass paste (engraved). Athens.

64 QUADRIGA, the forepart of the horses and the trappings much resemble those on Syracusan coins, c. 420 B.C. The charioteer has an archaic smile. Perforated sard.

65 STAG. Above, inscription: ΠΑΝΑΦΙΔΟΣ. The Σ is Lacedaemonian, but also found at Rhodes and Kolophon. Panafis has a Karian look. Chalcedony. Elis.

*Greek Fine Period, c. 420-300 B.C.*

66 HERAKLES STRANGLING THE NEMEAN LION. The type is identical with that on the gold hundred-litra pieces of Syracuse engraved by the artist Euainetos, c. 408 B.C., and the gem is probably an official seal by the same engraver. Near Catania, originally in gold ring.

67 "SIC STABAT": standing figure of Sokrates with folded arms, wrapped in his mantle which leaves the side of his body exposed. Executed shortly after his death, this gem seems to represent a characteristic attitude of the philosopher. Fine work of the first half of the fourth century B.C. Sard. Once Short Coll.

68 HEAD OF SOKRATES. Fourth century B.C. Banded agate.

69 THE APOLLO OF KANACHOS OF SICYON; set up in the Didymaeum of Miletos; the tripod is seen opposite. This gem answers more nearly to Pliny's description of the statue than the supposed representation on the coins. Engraved on ruby paste.

70 SATYR MARSYAS [or Seilenos]. Seated on a rock, holding a flute in each hand. To left, another pair of flutes, and at his feet an astragalos. (Compare Berlin Cat., No. 6833; Overbeck, "Kunst-myth.," iii. p. 472-2). Cornelian.

71 EROS, with torch held downwards, undraping himself after the manner of Narcissus (Furtwängler, "Antike Gemmen," ii. 200), and looking downwards, probably, as in the parallel design, at his reflection in a pool. On a base behind is a figure of Hekate, the goddess of Night, holding two torches. Of marvellously fine and microscopic work: a masterpiece of Hellenistic art, c. 300 B.C. Clear white Cornelian with opaline hues. Canea (Kydonia), Crete.

72 MAN-HEADED BULL (Protomē), swimming. The river-god Gelas, as upon coins of Gela, struck c. 405 B.C. It is engraved with a counter-mark in the form of a Corinthian helmet, the crown of which is ornamented with a horse. Sard. Messina, 1888.

73 APOLLO AGYIEUS, holding bow, with lyre at his feet. Praxitelean style. Found at Ragusa Vecchia (Epitaurum). Dalmatia. Cornelian.

74 APHRODITE, resting right arm on pillar, upon which is an archaic statue of the bearded Dionysos. With her left she raises her robe, while in front is a fountain. (Compare Friedrichs "Bausteine," 338, No. 586, Paste; Berlin, No. 6221.) Cornelian. Catania.

75 WINGED BOY SPHINX, wearing *pilos*, with sword and *chlamys* hung from his shoulders, leaning on a knotted staff and pointing with two fingers. An unique and unexplained type. (Furtwängler, "Antike Gemmen," ii. 305.) Hellenistic. Pale Cornelian.

76 CONJOINED HEADS OF LIBYA AND AMMON. Style of Cyrenaic coins, c. 300 B.C. Sard.

77 OMPHALE, with Herakles' club and lion's skin. Amethyst. Palermo.

78 NEMESIS WINGED, seen from behind, drawing up her dress with her right hand and holding in her left an apple. At her feet a serpent. Graceful Hellenistic work. Third century B.C. White Cornelian. Athens.

79 LAUREATE HEAD OF APOLLO, hair falling about neck in loose tresses and over forehead, "as in heads of Zeus and Alexander" (Furtwängler, "Antike Gemmen," ii. 306). Fresh and noble work, perhaps by a local Kydonian engraver. Third century B.C. Dark brown sard. Canea (Kydonia), Crete.

80 HEAD AND BUST of youthful river-god, swimming. Crisp Hellenistic work. Golden sard.

81 NIKE SACRIFICING BULL. Replica of Carlisle gem signed by Sôstratos. Extraordinarily microscopic work. Golden sard. Once Morrison Coll.

*Hellenistic, c. 300-100 B.C.*

82 HEAD OF MEDUSA, with snakes coiling in her hair, somewhat recalling the gem with the inscription ΣΟΛΩΝΟΣ, but of bolder design. Hellenistic work. Sard. (D. D. C. D. E. Fortnum.)

83 BUST OF HYGIEIA feeding serpent from bowl. She wears a *chiton*, and her head is draped in a *sakkos*. Hellenistic work. Third century B.C. Peridot. Bought in Rome.

84 FEMALE SPHINX, with long hair falling about her neck. Pale onyx cameo of great delicacy, perhaps Hellenistic. Syracuse.

85 VEILED FEMALE HEAD, the front of the veil coinciding with the white veins of the onyx. Early variety of cameo. Hellenistic. From tomb, Chiusi.

86 HEAD AND BUST, perhaps of Ptolemaic Queen (c. 300 B.C.), Berenice I. or Absinoë II. She wears a bead necklace. Once a Marlborough gem and wrongly restored as Julia Titi. Signed ΝΙΚΑΝΔΡΟC ΕΠΟΕΙ. "Frische, lebenswahre, weiche und saftige Formgebung" (Furtwängler, "Antike Gemmen," ii. 159). Hyacinthine sard. Once Deringh Coll.

87 ARTEMIS, leaning on column, and laying her hand on doe. Hellenistic work. Carbuncle. Island of Lagosta.

88 SKYLLA, grasping rudder in both hands to slay a youthful companion of Odysseusimmerged in her whirlpool, and held in her fishy coils, from which the forepart of a hound darts forth to tear his flesh. (Furtwängler, "Antike Gemmen," ii. 164.) A sketchy but very animated Hellenistic work, based on some masterpiece of painting or relief. Sard. S. Italy.

89 HERMES, wreathed, and with *chlamys* wound round right arm, resting on column, and holding in left hand caduceus. Inscription later (?) ΣΧΑΛΥΚΑ = ΣΧΥΛΑΚΟΣ. By Hellenistic engraver. Carbuncle. Palermo.

90 APHRODITE, with spear resting against her shoulder, puts her left hand delicately through the handle of a shield, which with her right she supports. Signed in field ΓΕΛΩΝΕΕΠΟΣΙ. On carbuncle set in a massive gold ring, weight 49.5, inside hoop of which is graffito inscription ΧΑΙΡΕ. Found in a rich tomb at Eretria, 1897, with jewellery, terra-cotta Erotes, etc., c. 250 B.C.

91 BACCHIC ROUT. Maenad with *thyrsos*, followed by two satyrs; one, with overturned vase below, holding stand for game of *kottabos* and flinging wine from *kylix*. The other satyr holds *krater* and *thyrsos*. Engraved in some Asiatic centre of Hellenism. Haematite cylinder. Once Le Turq Collection.

92 ACHILLES, having mortally wounded the Amazon Queen, Penthesileia, stricken with a sudden tenderness, supports her sinking form. A Hellenistic version of the picture by Panainos on the screen before the Olympian Zeus. Peridot.

93 GAULISH RIDER, brecked and holding shield and two javelins (*gaesa*), "buck-jumping"—a characteristic exercise. Spirited Hellenistic work. Sard. Bought in Rome.

94 NAKED HERO, attacked by lion who is speared behind by horseman clad in *chlamys* and Macedonian *kausia*. This design is evidently based on the bronze group of Alexander rescued by Krateros from the lion; the work of Leochares and Lysippos.

95 SEATED LION, with head sunk down, mortally wounded. Above, the winged orb of Baal. A gem executed by an Italo-Greek artist for a Carthaginian, c. 200 B.C. (Furtwängler, "Antike Gemmen," ii. 305.) A work comparable in grim pathos with the wounded lion from the palace of Assurbanipal. Sardonyx with veins across. Once Greville Collection.

96 ARTEMIS (DIANA), hunting. Carbuncle. Curzola (Corcyra nigra).

97 HEAD OF SELEUKID KING. Apparently Demétrios III. (95-88 B.C.) The portrait is finer than that upon his coins. Hyacinth. Once Morrison Collection.

98 ANTIOCHUS VI. Theos, B.C. 165-142. Murdered *aet.* 7. The sun and crescent moon appear on coins of Antioch, where this gem was probably engraved. Sard.

*Etruscan Scarabs, c. 450-300 B.C.*

99 HERAKLES AND LION. Club in field. "Admirable execution" (Furtwängler, "Antike Gemmen," ii. 99). Etruscan, c. 400 B.C. Banded sardonyx scarab. Falerii.

100 NAKED YOUTHFUL HERO, cutting off head of slaughtered foe. Etruscan; free style. (Furtwängler, "Antike Gemmen," iii. 204.) Cornelian, scaraboid. Once Morrison Collection.

101 A LUSTRAL SCENE. Nude bearded hero in a stooping attitude, with one hand drawing water from a fountain, while the other points to his brow. In field, Etruscan letters >A>TE>A&T]. The whole in hatched border. Fourth century B.C. Etruscan work, but the figure shows strong Greek influence. Cornelian scarab. Rome.

102 WOUNDED CENTAUR, holding shield and drawing an arrow from the lower part of his body. A sword below. "Excellent work of this style" (Furtwängler, "Antike Gemmen," ii. 91). Late Etruscan, fourth century B.C. Red cornelian. (D.D. C.D.E. Fortnum.)

*Italian Gems, continuation of Etruscan Scarab style, c. 300-50 B.C.*

103 YOUTHFUL ARMOURER, naked, seated to right, working with hammer-like implement at helmet of Etruscan form. "Ladder" border. Characteristic Etruscan work of the style succeeding that of the Scarabs. Red sard. Rome.

104 DAIDALOS AND IKAROS. Daidalos instructing his son how to fit on the wings, one of which and the straps wherewith to fasten it Ikaros holds in his hands. Onyx. Curzola (Corcyra nigra).

*Italian Gems, under Hellenistic influence, c. 250-50 B.C.*

105 CHARIOTEER driving two galloping horses. "Ladder" border. Minutely executed Italo-Greek work, c. 400 B.C. Bleached onyx. Rome.

106 ANKAIOS, the local hero of Tegea, slain by the Kalydonian boar. Beside him lies his characteristic weapon, the double axe. This subject was represented by Skopas in the pediment of the temple of Athena Alea at Tegea. Sard.

107 STRUGGLE BETWEEN MALE AND FEMALE TRITON. The fish-tailed youth has seized his mate by the hair and forearm. A waved line, indicating the sea, below. The whole in a "ladder" border. Fine late Etruscan work on a scarab of the Augustan period. Onyx. Florence.

108 BACCHIC MASK CROWNED WITH IVY. Around in cursive letters, FORTUNATUS Q. L. Sard. Taranto (Tarentum), 1887.

109 THE THREE FATES (Parcae), one with an open scroll, standing before a newborn infant. (Furtwängler, "Antike Gemmen," iii. 296.) Delicate Italic work of the first century B.C. Banded transparent agate. Rome.

110 ACHILLES PRESSING ON RETREATING TROJAN, perhaps Hector (cf. *Tabula Iliaca*, 44-46). Pale sard.

111 BEARDED WARRIOR, clad in short tunic, helmet and greaves, advancing with spear and outstretched shield (on which is a gorgon device) as if to rescue the naked corpse of a youth whose shield, helmet and breastplate have already been piled into a trophy behind. Fine Italian work, first century B.C. Cornelian. Salona.

112 HERAKLES FINDING TELEPHOS, his infant son, suckled by a doe on Mount Parthenios. The doe in this and some other representations of the scene has been depicted with horns. The

temple perhaps indicates the protection afforded by Zeus to the infant, otherwise shown by an eagle. Sard. Edessa (Vedona). Macedonia, 1885.

113 HERAKLES binding a noose round the triple neck of Kerberos to drag him forth from Hades. The cameo of Dioskorides shows a later version of the same.

*Greco-Roman Gems of the Early Empire.*

114 HERAKLES disarmed and subdued by Eros, who sits victoriously on his shoulders; the subject of many ancient epigrams. Probably after an original by Lysippos. An early Christian possessor has added ♀ below Herakles' arm to convert him into St. Christopher. Sard. Once Hamilton Coll.

115 HEAD OF HERAKLES, three-quarters facing, laurel crowned. Fine bold Greco-Roman work. Sard. Once Marlborough Coll.

116 THE APOLLO OF KANACHOS in the Didymaeon of Miletos. Apollo holds the forelegs of the doe as in Pliny's description of the statue. In field, monogram. Archaizing Roman copy. Golden sard.

117 TWO YOUTHFUL HEROES CONVERSING. "Good work of the Augustan age" (Furtwängler, "Antike Gemmen," ii. 301). Cornelian. Once Arundel Coll.

118 FEMALE MASK OF COMEDY. Good Roman work, first century B.C. Cornelian. Rome.

119 NEREID riding over the waves on sea-horse, holding *thyrsos*, and resting her right hand on a dolphin, who accompanies her course. Fine Greco-Roman work. Cornelian. Once Morrison Coll.

120 NEREID seen from behind, seated on the fishy body of a triton, with the skin of a horned animal on his head. A child clings to the triton's tail. "Flowing Greco-Roman work" (Furtwängler, "Antike Gemmen," ii. 306). Chalcedony. Once Arundel Coll.

121 SATYR seated on *nebris* and holding his double pipes between his feet. This device occurs on coins of the Petronia family. Amethyst. Once Short Coll.

122 DISKOBOLOS. A good copy of Myron's statue. Very spirited work. (Furtwängler, "Antike Gemmen," ii. 306.) Red sard. Once Marlborough Coll.

123 RAPE OF PALLADIUM. Diomede to left descends from altar with the image. Ulysses to right holds his right hand down towards the dead guardian, whose feet alone appear. Between them rises a column with statue of Poseidon. Above to right are the walls of Troy, to left the owner's name, ΚΑΛΠΟΥΡΝΙΟΥ ΚΕΟΥ Η ΠΟΥ. On the altar is the engraver's signature, ΦΗΛΙΞ Ε ΠΟΙΕΙ. Microscopically fine though somewhat hard work. Epigraphy in style of Dioskorides. Much repolished. Dark sard, beautifully mottled. Once Arundel Collection. A bronze Italian hat-badge copied from this gem carries back its discovery to the sixteenth century.

124 EAGLE combined with boy's face. Inscribed, ΔΙΔΑΣ. Onyx. Naples.

125 BUST OF ASKLEPIOS. Fine and minutely executed work, Augustan age. (Furtwängler, "Antike Gemmen," ii. 278.) Cornelian. Greece.

126 HEAD OF MEDUSA, wearing scaled breastplate, afterwards the spoil of Athénê (cf. Eurip. 10, 989 *seqq.*). (Furtwängler, "Antike Gemmen," ii. 181.) Augustan period. Glass paste. Rome.

127 DRAPED GODDESS, resting on sceptre; her right hand is seized by a bearded Daemon holding a torch. (Furtwängler, "Antike Gemmen," ii. 242.) Yellow jasper shot with chalcedony. Salerno.

128 YOUTHFUL MALE HEAD with Harpē and Gorgoneion attributes of Perseus; perhaps intended for Antinoos. In field, ΤΡΑΙ[ΑΝΟΥ] ΑΛΠΙΑ[ΝΟΥ] ΕΠΙΝΕΙ[ΚΙΑ]. A seal for diplomas connected with games instituted by Hadrian. There were Epineikia at Tarsus. Red jasper.

129 THE HORA OF SUMMER, holding in right hand wreath, in left ears of corn and poppy-seed, as in relief of the three seasons, Spring, Summer, and Autumn. (Campana Op. Plast. Tab. 62.) Paste.

130 EROS, seated on a rock fishing and holding a basket. Good Roman work. The design much resembles that adopted by the Italian engraver, P. M. da Pescia, which occurs as his rebus on Michelangelo's signet. Sard.

131 EROS, holding trident and riding on the waves on a sea-horse. The marine subject of this gem was evidently suggested by the wave-like striations of the stone. Banded agate. Aquileia.

132 EROS PLAYING ON LYRE, his cloak floating behind him. Graceful Greco-Roman work. Sard.

133 THREE EROTES, two riding on a swan, while the third below holds the reins. In the field to the left, bow and arrow; to the right, *petasos*. Inscribed φΟΙΒΟC. Cornelian. Messina, 1887.

134 EROS (?) as arbiter, interfering between two cocks, and holding up a palm-branch above the victor. Pale sard.

135 SEILENOS MASK WITH CHILD (EROS?) LOOKING THROUGH THE MOUTH. Sardonyx. Florence.

136 CONJOINED HEADS OF SEILENOS AND YOUNG SATYR. Cornelian. Salona.

137 YOUTHFUL SATYR, whilst dancing the infant Dionysos on his knee, plays a note on his pipe. The startled child with one hand stops his ear and with the other seeks to stop the sound by clutching the mouth of the pipe. Sard. Zara (Jadera), 1889.

138 SEILENOS, playing the double pipes, seated on a rock spread with a fawn's skin (*νεθρίς*), and with *thyrsos* leaning against it. In front, small shrine of Dionysos on rocky height, about which fillets are hung. A Greco-Roman work of singular freedom and vigour. Cornelian. Athens.

139 BOY on donkey or mule carrying two baskets full of fruit, while a lamb is hung by its legs (which are tied together) from the ass's neck. The whole is surrounded by an olive wreath. Sard. (D.D. C.D.E. Fortnum.)

140 "THE VINTAGE HOME." The husbandman, after unyoking the oxen from his cart, proceeds to unload the wineskin filled with must expressed in the  $\tau\alpha\tau\eta\tau\eta\rho\iota\omega$  of his vineyard. His dog meanwhile jumps up on to the skin, and barks with glee, and the tired oxen sink on their knees. Messina, 1888.

141 BEARDED PHILOSOPHER seated on a high-backed chair reading a scroll. Before him on a low base is a skull, above which flutters a butterfly. Meditation on death and the immortality of the soul is here symbolized. Fine Roman work of the Early Empire. Sard.

142 HAND WRITING WITH STYLUS. A graphic illustration of the ancient method of writing. The stylus is held almost upright, between the thumb and first and second fingers. Jasper. Epidaurum.

143 THREE PEASANTS COOKING A PIG IN A CAULDRON. One holds the pig, another pours some condiment over it, the third puts a faggot on the fire (cp. Beverlay, "Cameo and Reliefs"). "A design of Hellenistic origin" (Furtwängler, "Antike Gemmen," ii. 243). Cornelian. Salona.

144 ANCIENT MASTER OF TOREUTIC ART, with chisel and mallet, chasing the ornamental border of a silver urn, upon the lid of which is wrought a seated female figure resting her head on her arm. This elaborate work is no doubt intended to represent some well-known masterpiece. The tree shows that the *caelator* works in the open air. Naples, 1888.

145 "THE LAST LAY": Homer on a seat of honour (with lions' feet); a youth, seated to left, aids him to hold the lyre, while another standing to right leans on his staff and stretches his right hand above the poet's head, as if crowning him. A copy of a Hellenistic painting or relief, analogous to the "Apotheosis of Homer," by Archelaos of Priene. Red jasper. Athens.

146 HEAD OF HOMER, facing. A fine ideal portrait, like the Hellenistic marble heads. Greco-Roman work. Nicolo. Once Morrison Coll.

147 PORTRAIT-HEAD OF AN ELDERLY ROMAN. Very delicate work. End of the first century B.C. Cornelian.

148 BOLD, STRONGLY CHARACTERIZED PORTRAIT-HEAD OF AN ELDERLY ROMAN of the early Empire; somewhat resembling Galba. A masterpiece of Roman portraiture. Athens.

149 HEAD OF LIVIA AS CERES, with corn-wreath, and a veil falling down the back of her head. Fine early imperial work. Carbuncle. Once Marlborough Coll.

150 LAUREATE BUST OF HADRIAN (A.D. 117-138), to right, wearing a *paludamentum*. A good portrait of the Emperor. Cornelian. Citluk near Sinj (Aequum), Dalmatia.

151 LAUREATE HEAD OF ANTONINUS PIUS (A.D. 138-161), to right. A fine and strongly characterized head. Cornelian. Gardun (Delminium), Dalmatia.

152 FRAGMENT OF A BLACK STEATITE PYXIS with reliefs. Parts of two male figures, one half kneeling as if sprinkling seed, the other hurrying to the left, his long locks of hair showing under the arm-pit. In background, an altar of isodomie masonry with sacral horns, before a *temenos* with rough walls inclosing within a sacred fig-tree. Knossos, 1894.

*N.B.—The following two gems, which do not belong to Mr. Evans, are also placed in this tray.*

153 ROCK CRYSTAL SCARABOID: girl sitting, draped in *chiton* and cloak, playing the triangular harp. The hair is tied into a knot at the back. This exquisite gem is one of the rare genuine original works of the second half of the fifth century B.C. See Furtwängler, "Antike Gemmen," i. and ii., xiv., 20.

Brought by Cockerell from Greece.

*Lent by Mrs. Frederick Pepys Cockerell.*

154 EROS SEATED, with his chin resting on his right hand, is gazing at a butterfly on a mound in front of him. Hellenistic.

*Lent by Claude Ponsonby, Esq.*

155 FRAGMENT OF A FINE AGATE VASE. Eros astride of a panther. Modern enamelled setting.

*Lent by Wyndham F. Cook, Esq.*

## CASE M

*The following Gems, Nos. 1 to 70, chiefly intaglios, are lent by N. Story-Maskelyne, Esq., and are selected from his collection by himself to represent different types and periods of work in gem-engraving from those of the "Island" gems to the ring-stones of the Augustan era. The descriptions are also from his pen.*

- 1 GRAY AND WHITE WAVED AGATE, a flattened cylinder pierced lengthwise.  
On one side an ibex at full speed, a hound striving to seize him. In the foreground a pattern, possibly of foliage. On the reverse two series of symbols are separated by a line. In the upper portion, on the left, is a vase with handle and spout, under which is a four-pointed star. On the right a fish (?) with bifurcated tail, head down; and between these two objects is one resembling a bird, seemingly with head under its wing. In the lower portion on the left is another fish (?); in the centre a double-headed axe pierced with a handle topped with a knob; below, on either side, is a four-pointed star. (The above as seen in the impression.)
- 2 A GRAY PEBBLE in the form of the  $\sigma\varphi\epsilon\nu\delta\sigma\nu\eta$  (or sling-stone) pierced lengthwise: engraved with a red deer falling forward, apparently drowned; his head thrown up in exhaustion. The watery element is indicated by two fishes in the field.
- 3 RED JASPER, streaked with lighter red of  $\sigma\varphi\epsilon\nu\delta\sigma\nu\eta$  form. A stag at full speed, with a dog seizing him by the neck, the two animals appearing on the gem as back-to-back. The anatomy remarkably fine in both cases, and the work exceptionally finished for a gem of this form and age.
- 4 DULL RED JASPER. A circular gem of lenticular form. An animal, perhaps a hyaena, caught in a noose. An object in the foreground is possibly a bent stake for the attachment of the noose.

5 GREEN PORPHYRY. Circular, lenticular gem. A dog has seized a deer resembling a chamois, erect, with head thrown back. In the field three objects, possibly belonging to some undeciphered script.

*The above five gems belong to the very early class of Greek work  
in centuries long anterior to the seventh century B.C.*

6 BLACK AND WHITE BANDED AGATE. A priestess of Ceres (?), erect, wearing a long *infula*; in front of her a long staff, knotted, a ribboned wreath surrounding the top, which terminates in three objects which are probably wheat-ears. The *infula* is itself in the form of a wheat-ear. From the Praun Collection. Figured in King's "Antique Gems," plate II., 11.

7 WHITE AND BROWN BANDED AGATE. Three sorcerers evoking a ghost, the principal figure holding a wand; the ghost's head appearing from below. Perhaps three Etruscans consulting Tages. (Hertz Collection.)

8 HYACINTHINE GARNET. An augur, crouched, taking the auspices and holding his *lituus*. Guilloche border, broken away in places. The technique is peculiar, the outline being deeply cut, while the figure is but slightly polished, and the surface hardly sunk at all below that of the stone. There is a band round the thigh and body; otherwise he is nude. Hair and features are carefully worked. Figured in King's "Antique Gems," p. 27.

9 MINUTE SCARABOID IN PLASMA. A grotesque mask, with small animal ears and bearded face. Shallow work; engrailed border. The subject occurs on Electrum staters of Lampsacus (?). The stone represents the Greek *συάραγδος* of Theophrastus, and this is Greek work of very early type for the material. Recently scaraboids have been met with in Cyprus (British Museum Collection) carrying fine Greek work on *plasma*.

10 BLACK AGATE SCARAB, with a white band. Hercules, his club in one hand, running. In the lower part of the gem a figure resembling a dog. The work, like the scarab, is somewhat rude; but the anatomy is rendered with accuracy and vigour.

11 BLACK AGATE, streaked with white. An Etruscan scarabaeus representing a naked hero with helmet, shield, and lance to the left (on

the gem). His sword in the right hand behind him. Perhaps he is retreating wounded. The gem is surrounded by an engrailed border. Furtwängler, XX. 2. Late Etruscan.

12 SARD SCARAB. Hercules, nude, his club in his right hand, is in front of a spring flowing from a lion's mouth; under it an amphora. HEPCL in Etruscan characters, in the field. The rim of the gem engrailed, as also is the base of the scarab. From Mr. Stillman, Rome, 1891. Furtwängler, XX. 25. Rather late Etruscan.

13 SARD SCARAB of fine workmanship. It carries a naked hero with a shield, his sword falling from his other hand. He appears to be pushing with his head and shoulders some object that is just out of the field of the gem. Furtwängler, XX. 3.

14 SARD SCARAB of excellent workmanship. A naked youth, his shield behind him, his spear to his right, bends down to an object which seems to be a water-vessel. The handle and scabbard of his sword are seen on the other side of him. The left arm rests on his hip. Stillman, 1891; Furtwängler, XX. 29.

15 WHITE AGATE SCARAB banded with brown, of extremely delicate workmanship, and small size. The subject represents Achilles, who has removed the spear from his heel. His own spear in the field. Behind him his shield, and, resting on the ground behind that, his helmet. The gem is bordered by a fine rope pattern. From the collection of the late Mr. Bale.

16 A VERY BEAUTIFUL SCARABAEUS, formed of a five-layered sardonyx. The surface of the *elytra* is in a light brown layer. The engraving is cut in a delicate horn-coloured layer; succeeded by a white one, above which is a broad layer of rich brown, to which a thin white layer succeeds. The scarab is much flattened in order to exhibit the layers of the stone. Within a rope border a bearded man with long hair, resting on one knee, is drinking from a *kylix*. A fillet crosses the forehead and restrains the hair. The work is shallow, and the articulation of the limbs delicately modulated. One of the most beautiful gems of Mr. Bale's collection.

17 SARD, with an engrailed border. Tydeus with the head of Menelippus. His foot is on the body of the victim, whose helmet is in the field. The shield of Tydeus is on his left arm ; his sword is on the ground. (A Marlborough gem, No. 347 of the Catalogue.) On the back a rude figure of Victory with a wreath.

18 A LARGE OVAL GEM OF MOTTLED JASPER. Three figures. In the foreground a warrior with a syren on his shield. Behind him a bull, and in the rear two figures, a warrior and, apparently, a priest, veiled. The front warrior is offering a cake on an altar, probably previously to sacrificing the bull. A rope border surrounds the gem, which is of somewhat rude execution.

19 A FAMOUS GEM of an oval form on a PALE BERYL. A youth astride on a dolphin, with hair down his back bound by a fillet across the forehead ; below, in the field, wavy lines indicating water. A delicate knotted string border surrounds the gem. Four letters are in the field. They are difficult to interpret, perhaps from the fact that the gem has evidently undergone a repolishing. They have been read as TERS for Taras, THESE for Theseus, and Professor Sayce interpreted them as THEC S (Sextus made me). According to the legend, Taras, the hero of Tarentum, reached Italy from Taenarum on a dolphin. The Theseus explanation would point to the story of Theseus jumping into the sea to recover the ring of Minos. It is Greco-Italic work of fine character, considering the hardness of the stone. Furtwängler, on the other hand, considered the writing to be later than the gem and meaningless. The subject resembles that on coins of Tarentum.

The ancient character of the gem is guaranteed by its having belonged to the Praun Collection, No. 439. Figured in King's "Antique Gems," p. 38. The ring was an exact facsimile by Spilling from the most beautiful, simply gold ring in the Marlborough Collection, No. 551 in Catalogue.

20 BANDED AGATE of five layers, the two extremes being of a rich brown sard, while the central white band is flanked by two of yellow sard. It is a small, long, oval gem, on which three bearded wheat-ears are worked entirely with the diamond point. Springing down on the wheat-ears is a delicately rendered cicada, the  $\tau\acute{\epsilon}\tau\tau\acute{\iota}\xi$ , type of the  $\alpha\acute{\iota}\tau\acute{\iota}\chi\theta\omega\acute{\iota}\varsigma$  of Athens. In the field a  $\Pi$  and  $\Sigma$ . Cicadas in gold

were worn by Athenian maidens, as this gem may have been. It was found at Aquileia.

21 ON A BEAUTIFUL OVAL RED SARD: Priam is represented at the feet of Achilles, begging for the body of the slain Hector. Briseis, a graceful female figure, stretches her hand to raise the old man, while Achilles, on a throne at her side, holds a staff-like sceptre. In the field is seen a winged mace or caduceus, the symbol of an embassy. The gem has been slightly reduced from its original size, the back of Achilles being cut off. The surface is slightly rounded and somewhat worn, but not to its detriment. The composition is very pictorial in character, and Furtwängler aptly explains the design by supposing it to have been taken from the *Tabula Iliaca* at the Capitol of Rome, the inspiration being drawn from works of the great Greek artists of four centuries before the Augustan era, to which latter date this curious gem would seem to belong. Furtwängler also suggests that Hermes in the original fresco would have formed a fourth figure behind that of Priam, holding in his hand the caduceus. Figured by King in "Antique Gems," plate V., 11. This little gem is worked almost entirely with the diamond point: it came from the Hertz Collection.

22 GOLD SARD, a fragment. The lower, uninjured portion represents the features, the neck, and in part the hair (knotted at the back) of a lovely Greek maiden. In the field in front is a letter or symbol  $\rho$ , that may represent a  $\rho$ .

23 FINE GOLD SARD. An oval gem, representing a mask of the bearded Bacchus in front face; the beard dressed in long spiral curls: a serpentine fillet on either side. The hair is dressed with six knots (*corymbi*); beautiful Greek work.

24 ON A LIGHT SARD (slightly translucent). A portrait head to the left (on the gem) of Philip V. of Macedon. Figured by King, on page xl of "Antique Gems," as Demetrius Sôtêr. A fine example of Greek portraiture, which formerly belonged to Horace Walpole.

25 ON A BRILLIANT GOLDEN SARD of oval form. A head of the youthful Hercules of very beautiful workmanship, with the lion headdress. From the Marlborough Collection, No. 311.

26 ON A GOLD SARD of remarkable beauty, brown by reflected light. A lovely Greek head, the hair held back by a frontlet, which also binds the back hair into a knot. A fine specimen of the shallow Greek work, of singular simplicity and beauty.

27 ON A BLOOD-RED SARD. A female sleeping head with a wing in the beautifully worked hair, which is dressed in deep waves or rolls. The gem has been injured, and a small portion of the upper hair is represented in gold. The surface is a good deal worn. The subject is that generally described as the Sleeping Medusa. No serpent is in the hair-dress, however. The figure of *Ἔρπινος*, the deity of Sleep, has the wing drooping, not straight, as in the Medusa gems.

28 ON A CLEAR SARD. A head of Aphrodite to the left. Very delicately worked in the Greek shallow manner. The surface slightly repolished. From the Marlborough Collection, No. 114.

29 ON A SMALL CLEAR SARD. A mask, in front face, representing, according to King, a Maenad. The hair is ivy-bound, encircled with large beads, possibly the *crepundia* or tinkling bells. King and Munro's "Horace," pp. 351 and 454.

30 ON A HYACINTHINE GARNET. A head, perhaps of Sappho, with a remarkable headdress, a sort of flattened cap with a band carrying bay-leaves. Seven beads on the flat top of the cap. Below the band the hair falls in formal curls. The gem is slightly convex. The work is of a flat, shallow character. A gem closely resembling it, and of the same kind of work, is in the Hermitage Collection, the source of which was Kertch: figured in King's "Antique Gems," p. 27.

31 A NEARLY CIRCULAR WHITE JASPER SCARABOID. The head of an ox, in front view, with the horns curved downwards. It is figured by Furtwängler, VI. 19, who compares it with a similar head from Mycenae, in which, however, the horns point upwards, with the double axe between them. The work is very early Greek, simple and effective. (From Mr. Stillman in Rome.)

32 ON A LARGE OVAL SCARABOID OF WHITE JASPER: a wolf (?) carrying his tail between his legs, apparently stopped in his career and looking startled. A simple and fine early Greek work. The drawing is excellent. Furtwängler, XII. 33.

33 LARGE SCARABOID OF HORN CHALCEDONY. A *cantharus*. On either side a tunny fish, the head of one directed upwards and that of the other downwards. The design is encircled by a delicate rope-border. The vase is of simple form, worked in the shallow Greek manner. The date of the gem is fairly determined by the form of the vase, which appears to have been confined in use to the finest period of Greek art. Figured by Furtwängler, XXXI. 14. Probably, therefore, it was a symposial gem of the fifth century B.C.

34 SCARABOID OF SAPPHIRINE CHALCEDONY. Lion passant, in an engrailed border. The type of the animal is conventional; unmistakably of fine Greek workmanship, with its delicate modulation of surface and shallow technique. Its date may have been in the fifth century B.C., before the formal character of the olden time had changed to the freer style.

35 ON A GOLD SARD. A small figure on horseback, with a Thessalian hat and talaria on his feet, a scarf waving behind him, while the horse carries the tenia or sash of victory. It is somewhat rude Greek work of a late time, and resembles a figure on the coins of Larissa (Perseus?). A Marlborough gem, No. 606.

36 A MINUTE CAMEO representing a greyhound with a dead hare, which he is devouring. Cut in a white layer on a dark gray jasper, finely modelled.

37 ON A SMALL SARD OF FINE COLOUR. A bull preparing to butt to left. A well-modelled figure pawing the ground with his off forefoot. Surface somewhat worn. Italo-Greek.

38 ON A WHITE JASPER, or perhaps a burnt sard scaraboid. A winged gryphon passant to the left. One forepaw in the air. Of graceful contour and delicate Greek workmanship; probably of the middle of the fourth century. Figured by Furtwängler, IX. 58.

39 LARGE LAPIS LAZULI SCARABOID. A figure of Phryne(?) in the character of Aphrodite Anadyomene. Severe work of the Greek school at its best time, resembling in the larger margin and design of the figure the pastes which represent to us for the most part the gems of that particular period. It was found in

Athens, and belonged to Mr. Finlay the historian. It was sold in Merlin's (Vice-consul at Athens) Collection at Sotheby's in 1861. The stone is much weathered from the disintegration of a few small specks of pyrites, to which the spangled character of lapis lazuli is due. Figured by Furtwängler, XII. 33.

40 AN OVAL GEM IN MILKY QUARTZ, apparently cut from a scaraboid. The chimaera, *i.e.*, a lion passant to the right, with a goat's head rising from its shoulder. Rather late Greek work. Figured by Furtwängler, XXXI. 7.

41 BROWN SARD. A sow, with bristles along its back. Slightly convex gem.

42 A RED SARD GEM of singular form, being half a cylinder, presenting a flat surface, on which is seen a greyhound finely modelled, gnawing at a leg bone of some animal held by its forepaws; on its neck it wears a collar. A fine milled border of rectangular form surrounds it. The stone is bored lengthwise. The work is spirited and of the Greek character, probably of the fourth or fifth century B.C. Figured by Furtwängler, IX. 55.

43 A SMALL CAMEO. Harpocrates (the God of Silence). In a white layer, raised on a brown jasper base.

44 A SAPPHIRE OF ROUNDED FORM, slightly broken in one part, with a head of Hercules, or of Alexander in this character, with lion headdress. Well modelled, and fair work for so hard a material.

45 A BROWN SARD, slightly convex. A faun pouring wine from an amphora into a crater. Figured in King's "Antique Gems," plate V. 7. A graceful figure. Greco-Italian work.

46 A LARGE OVAL AMETHYST, nearly flat. Carrying the head and shoulders of a figure that has been called Apollo. It has an effeminate character. The hair is long, bound with a fillet; the ends of the hair lying on the shoulders are caught together. The work is shallow, and probably is late Greek; perhaps Asiatic. From the Mertens-Schaffhausen Collection, "trouvée à Cologne."

47 A SCARABOID IN HORN CHALCEDONY. A bull in the attitude of that on the obverse of the coins of Thurium, with his head down and foreknee on the ground. It is a fine work of the best period of Greek art; somewhat later than the Lapis lazuli Aphrodite, *i.e.*, probably of the first half of the fourth century.

48 ON A NICOLO. A warrior standing by a horse whose off foreleg he is putting into position. He is apparently training the animal; a frequent subject: particularly well modelled. The surface of the Nicolo has a curious crackled appearance, but the dark underlayer is not seen. From Mr. Stillman. Greco-Roman work.

49 A SMALL OVAL NICOLO. A bull butting. The figure is cut into the black underlayer.

50 A SMALL OVAL GOLD SARD. A seated faun with *thyrsus* resting on his shoulder, caressing a goat, his hand under its chin; apparently talking to it. Very spirited late Italo-Greek work.

51 ON A MAGNIFICENT BLOOD SARD. A little family scene, in which an old faun seated on a pard-skin plays the double flute. An infant faun dances before him with a *thyrsus* in his hand. Behind the elder faun a nymph waves her hand as though marking the time. A granulated border surrounds the gem, which is deeply cut and very spirited.  
From the Marlborough Collection, No. 223. Probably an Italo-Greek work.

52 BANDED AGATE, black with white band. The gem represents a female seated, with her head bowed as if asleep, dressed in a *chiton* or *tunica*, to the left (in the gem); a *hydria* is on the ground before her, over which in the field is an ant. Above her head an eagle is poised with a staff in his claws, round which is wound a rope-like tasselled band. Behind her are two enormous wheat-ears. Several gems are known with subjects similar to this, sometimes with a fountain, sometimes with a serpent present; and they have been designated as representing Psyche fetching water from Cocytus. Furtwängler, however, disposes of this attribution, connecting the subject with a myth involved in the temple of Juno Sospita in the town of Lanuvium, to whom the crow was dedicated, while near the temple a sacred serpent was kept. The

goddess was apparently an earth goddess, as indicated by the wheat-ears and the ant; and for the rest of this ingenious explanation a reference may be made to p. 295 of the third volume of Furtwängler's "Antike Gemmen." It is a good work of the class, Italian in origin.

53 ON A FINE PERIDOT (the *τόπαζος* of the Greek, the Roman *topazus*), somewhat convex on both faces. A horse trotting to the left (as on the gem). The mane is hogged. It is a very fine work, probably of Ptolemaic date and origin, the stone having been brought into vogue, according to Pliny, in the time of Berenice, wife of Ptolemy I., and mother of Ptolemy Philadelphus. He states that the stone was introduced from an island in the Red Sea, the only source to this day of the peridot (an apple-green olivine). The gem came from the collection of Mr. Bale, of which it was one of the chief ornaments. Figured by Furtwängler, L. 7.

54 A BANDED AGATE OF OVAL FORM. A graceful and delicately worked figure of Omphale. She carries the club of Hercules on one shoulder and the lion-skin thrown across the other; the head is slightly drooping. She is moving to the right (on the gem). Of Italo-Greek workmanship, second or third century B.C. Furtwängler figured it, XXV. 48.

55 ON A BEAUTIFUL OVAL AMETHYST, somewhat convex, the same oft-repeated subject. Omphale wears the lion headdress, Hercules' club resting on her right shoulder. She is moving to the left (on the gem). Figured by Worlidge. Marlborough Collection, No. 314 of the Catalogue.

56 A NICOLO. A small oval gem. A female head cut rather deeply into the underlayer of sard; the hair elaborately dressed and finely worked. Italo-Greek work (?).

57 ON A FINE FOILED SARD a cupid running, with a huge mask over his head, a ribboned *thyrsus* over his shoulder. From the Marlborough Collection, No. 140 of the Catalogue.

58 A SARD of finest quality. A seated figure of Abundantia or Ceres; to the right (on the gem). She is clothed in a *tunica*, and wears a diadem. Her right hand rests on her throne; in her left

she holds two ears of wheat and a poppy-head (?). It seems to be Italo-Greek work, probably of the first century B.C. A rather pictorial design.

59 AN OVAL GEM on an extraordinarily fine blood-red sard. Slightly convex. A full-length female figure stands looking to the right (on gem) and reads from a tablet (or scroll?); her right shoulder is bared and the right leg bent. Behind her on a square *stele* stands a goose. Her hair is close bound to her head by a fillet. Probably a Muse. Style and work similar to the glass paste at Florence with the signature of Onesas, repeated and imitated in modern gems. Uncertain date, but possibly Greco-Italian.

60 A LARGE OVAL GEM deeply cut in a remarkable specimen of Iolite (or Dichroite, so named from its optical character). By transmitted light from the back of the gem it has a pale sapphire blue, a deep blue when seen across its shorter diameter, and it is of a light straw tint when the light traverses the length of the gem. The head and bust of Berenice II. in front face; the head slightly inclined to the left (on the gem); a cornucopia borne on her right arm rests on the right shoulder. Her hair is retained by a frontal wreath, and a veil covers her head; she wears a necklace of elaborate design which is partially obliterated by the wear of the gem. The gem is figured by Worlidge, and stated by him to have belonged to the Bishop of Llandaff. It is also figured by Tassie (plate XLVIII.), who follows Worlidge in calling it Ceres, but recognizes the necklace as that of Isis: he calls the stone cornelian, an instance of his many errors in this respect. He mentions two cameos, with the subject, and a smaller replica of it in intaglio. A large intaglio, identical in subject but rather more rude in execution, is in the Bibliothèque at Paris. It seems to be contemporary, probably Alexandrian work of a delicate character.

61 AN (AQUAMARINE) BERYL, disfigured by having been faceted in modern times at the back. A female head, to the left (on the gem), perhaps a portrait in the character of Victory, as indicated by a small wing over the shoulder at the back of the head. A very delicately modelled and worked gem, considering the great hardness of the material. Greek work of a late time, probably 200-100 B.C.

62 ON A SMALL OVAL SARD, a delicately worked head of Homer, to the right (on the gem), bearded, with a fillet round the head. A Marlborough gem: No. 351 of the Catalogue.

63 ON A SMALL ALMANDINE GARNET, a most delicately rendered figure of a helmeted kneeling warrior, to the left (on the gem), his head turned up as if imploring the gods. On his left arm is a large oval shield, and his spear on his right side. The work seems too good for a post-Augustan artist.

64 ON A FINE SARD, a portrait (to the left) of Marcus Junius Brutus; a refined contemporary work, presenting the well-known features of the great Roman, with marked characteristics.

It was a Marlborough gem, No. 375 in the Catalogue, and is set in an enamelled ring of much beauty. Worlidge figured it and described the stone as "beryl," a name frequently given in the eighteenth century to a fine sard.

65 ON A BRIGHT LAPIS LAZULI, round, and very slightly convex, in which some specks of iron pyrites that had perished have in later times been replaced by gold. Hipparchus, the astronomer, is seated in front of a small tree, and contemplates (to the right on the gem) the heavens. Over him, in the field, are seven or eight stars clustered, perhaps as the Pleiades, while the gold spangles that replace the weathered pyrites represent the sun and moon. On the ground before him is a globe, on which are traced great circles, indicating the tropics and the ecliptic intersecting them, while in his left hand (as on the gem) he holds a pair of compasses, spanning the angle of intersection of the circles. His head is bare, and a robe hangs from his shoulder. This gem was in the Praun Collection (early in the seventeenth century). Figured in King's "Antique Gems," p. 337.

Its date may, perhaps, be indicated by that of Ptolemy, who brought the works of Hipparchus (160 B.C.) into notice in the second century A.D., a period to which this gem may be perhaps assigned.

66 ON A SMALL GOLD SARD set in an elegant ring, a head of Perseus to the left (on the gem): he wears a winged helmet with a sprig of bay over it. It is cut in the shallow delicate manner of the Greek artists of the second century B.C.

67 A NEARLY CIRCULAR GEM with a flat surface, consisting of milky quartz. The head (to the right on the gem) and bust of the Lemnian Athene. This type of the representations of Athene, reconstructed by Furtwängler from statues scattered through Europe, and recognized by him on a Nicolo figured in Raspe, with the modern inscription  $\text{HEI}\text{O}\text{Y}$ , is represented by four gems in his "Antike Gemmen," xxxviii., and was fully discussed in his "Masterpieces of Greek Sculpture." Of the gem-representations of the subject he describes this as the best and most beautiful. The helmet is represented in the field; in the statue it was in the hand of the goddess, who is unarmed, as the statue by Pheidias commemorated the conclusion of peace.

The resemblance of the somewhat lengthened and serious features to those of the statue as figured in the "Masterpieces" is unmistakable; the hair is delicately rendered, as is the aegis, which lies transversely on the figure and the *chiton* which is represented in outline. The gem was bought for a trifling sum at Sidon, by Sir John Llewelyn, in 1860. Fine work of the Augustan age.

68 ON A FINE OVAL SARD, slightly convex, a standing figure of Abundantia, the deity of agricultural Plenty. She looks to the front, wheat-ears in one hand and a basket of fruit in the other; an ant in the field. Fair sketchy work of the earlier Roman period. A Marlborough gem, No. 40 of the Catalogue.

69 A RICH BROWN SARD; a circular gem, quite flat in surface. A bearded man, nude save for a small cloth over his thighs, sits in front of an anvil, in profile to the left (on gem). The anvil has the form of an inverted hammer, over which he holds a bar (apparently); with the other hand he is bringing a hammer down on a round object on the anvil. Around him in large letters the inscription,  $\text{VINDALVCONES}$  or  $\text{EIS}$ . The I, last syllable, may be only the bar of iron above mentioned, or it may serve in two capacities as a letter and a bar. The work is good, the hair being delicately rendered and the figure well poised. It is surrounded with a finely milled border. The man may have been an inhabitant of Vindalum on the Rhone: the river  $\Sigma\omega\lambda\chi\alpha\varsigma$  was called Vindalicus, probably from the town. On the other hand, Vindalicia was one of the four Danubian provinces of which the Augsburg of to-day was the capital. It is no doubt a Roman gem of the late Republic.

70 ON AN OVAL, SLIGHTLY CONVEX PLASMA of beautiful tint and quality, a helmeted warrior, nude, except for the *chiton* falling over one shoulder and thigh, is fastening his sandal on his right foot (as on the gem), which rests on a rock; the other leg, bent at the knee, leans on the rock. He is in profile to the left (on the gem), and the work is particularly fine for the material, and is probably not later than the age of Augustus. The plasma, however, had not come into vogue so early, though a few gems of that date are extant cut in this beautiful stone.

*The following gems, Nos. 71 to 198, are described by Charles Newton-Robinson.*

71 VICTORY, in profile to left, flying, with floating drapery, and bearing a palm branch over her shoulder.

Brownish yellow sard or cornelian. Oval. Height,  $17\frac{1}{2}$ ; Width,  $13\frac{1}{2}$ .  
Highly convex, flat-backed stone.

Greco-Roman work of Republican period.

*Lent by Mrs. Frederick Pepys Cockerell.*

72 A NUDE MAN, in profile to right, carrying an amphora (?) which he is about to place in a boat, the prow of which is indicated. Behind him a knotty club. Cable border.

Red and yellow cornelian with one whitish spot. Approximately oval.  
Height, 14; Width,  $10\frac{1}{2}$ .

Early Italian; perhaps a cut scarab. Much worn.

*Lent by Mrs. Frederick Pepys Cockerell.*

73 BULL BUTTING, in profile to left.

Tawny red sard. Oval. Length,  $12\frac{1}{2}$ ; Height,  $9\frac{1}{2}$ .

Rough, spirited, late Greek work.

*Lent by Mrs. Frederick Pepys Cockerell.*

74 POSEIDON, with right leg raised and resting on a rock, stands in an attitude of contemplation, his body bent rather forward, and his head in profile, looking to the right. In his right hand he holds the staff of a trident, which leans across his shoulder. Round the left arm is coiled a short cloak. He is bearded, and his hair is gathered in a thick roll of curls around the brows.

Bright red sard, with whitish patches at back. Oval. Height, 17;  
Width, 13. Rather thick stone, slightly convex on face, and bevelled away from it towards the back.

Rather shallow engraving of good outline, and the details well rendered.

Italo-Greek. Third century. From the A. Morrison Collection.

*Lent by H. A. Rigg, Esq.*

75 PORTRAIT BUST of some distinguished Roman of the late Republican time. His head is bald, and he has a long arched nose, tight lips, deep sunk eyes, and wrinkled brow, chin and forehead rather retreating. In profile to left.

Oriental onyx cameo of two layers, the upper nearly opaque chinawhite, the lower pale brownish translucent cloudy chalcedony. Oval. Height, 28; Width,  $20\frac{1}{2}$ .

From the Hamilton Collection. This is a remarkably fine cameo of high but not slavish finish, and full of life and character. Eye and ear are rendered with particular spirit. Intaglio portraits of the same personage exist; and other Roman intaglios of about the same time have the rather unusually wide margin which is possessed by this gem. I think it may be taken to be a genuine Greco-Roman cameo, contemporary with the personage represented. Professor Furtwängler accepts it as antique.

*Lent by T. W. Greene, Esq.*

76 TWO ACTORS, wearing comic masks, standing facing one another. One appears to be a slave, his dress not falling below the middle of the thighs. The other is fully draped, and lifts his left hand with a gesture as of admonition.

Tawny red sard. Oval. Height, 14; Width,  $11\frac{1}{2}$ .  
Antique replica of a well-known type.

*Lent by T. W. Greene, Esq.*

77 MALE AND FEMALE FIGURES, in conversation. The woman is fully draped, and wears a veil. She is moving towards the left, looking back, with a movement of the hands as if to draw the veil over her face. The youth facing her is divesting himself of his cloak. Inscription, placed vertically, ΣΑΛΠΙΩΝ.

Brilliant golden sard. A fragment mended with gold. Originally oval. Present height, about  $13\frac{1}{2}$ ; Width,  $9\frac{1}{2}$ . Thin stone with flat face and slightly convex back.

It seems a Hellenistic gem, and the inscription contemporaneous.

*Lent by T. W. Greene, Esq.*

*The following Gems, Nos. 78 to 128, are lent by Wyndham F. Cook, Esq.*

78 WINGED VICTORY, nude to the waist, standing with her left foot resting on a rock, and writing on a circular shield.

Amethyst. Oval, face of stone slightly convex, back highly convex. Height, 23; Width, 16.

Good Greco-Roman work. Resembles No. 95.

79 ERECT NUDE FEMALE FIGURE, in full front, but the head turned to the left, the right arm held across the body, the other extended to left. A small bird, bearing a scroll in its beak, has alighted on the hand.

Fine sard, of the rare orange-red colour, formerly called "berill."

Oval. Height, 14½; Width, 12. Face of stone convex, back concave. This unique gem was described with great admiration, and figured by Count Caylus in the eighteenth century. The delicate shallow engraving is of the highest grace and skill. It is Greek work, but so unusual that a date is hard to find for it.

80 HEAD, in profile to left, of a Greek sovereign. His hair is bound with a fillet, tied behind in a bow.

Pale amethyst. Oval. Height, 14½; Width, 11. Flat face, convex back. Hellenistic work of fine style and finish, considering the crystalline material.

81 SCYLLA about to slay a mariner by a blow with a rudder.

A beautiful, bright red sard. Originally oval. Height of the fragment, 9; Width, 10. Thick, flat stone. Lower part restored in gold.

Very spirited, bold work, of fine design. Compare Furtwängler, plate XXXIII., Nos. 44 and 45.

Formerly in Dr. Nott's collection. Hellenistic work.

82 BEARDED MALE BUST, of Zeus (?). Head in profile to left. A fillet binds the hair, which falls in long locks on back and shoulders.

Nicolo. Oval. Height, 18; Width, 14. Flat stone with bevelled edge. From the A. Morrison Collection. Fine bold work of Greco-Roman date.

83 AN ORIENTAL MONARCH ON HORSEBACK, advancing to right, with uplifted right arm, in an attitude of command.

Fine, bright red sard. Oval. Height, 18; Width, 14. Rather thick flat stone.

Found at Cabul. An ancient Asiatic work showing Greek influence.

84 BUST OF A YOUNG MAN, facing to left, in profile. Short curly hair, bound with a laurel wreath.

Plasma, or moss-agate, of a pale, cloudy, greenish hue, the only one of the kind I have ever seen. Nearly square, with rounded corners.

Height, 17; Width, 16. Stone thick; face rather convex; back flat. See Furtwängler, plate LXIII., No. 38, where he describes the stone,

evidently from imperfect notes, as a "beryll" (?); and suggests that it may represent Orestes. The work, which is extremely spirited, has, however, something of the character of a portrait. Furtwängler considers the technique to be in the style of Dioscorides. May it not, however, be earlier?

85 A YOUTHFUL FEMALE FIGURE, perhaps Aphrodite, sits on a coil of the body of a marine monster, among waves. Her back is towards the spectator, but her face turned into full view over the right shoulder and arm, with which she holds out a sea-shell. Inscription,  $\nabla\wedge\wedge\circ\circ\circ$ ; placed vertically in the field.

Fine golden-red sard. Oval. Height, 25; Width,  $19\frac{1}{2}$ . Stone rather thick; face slightly convex; back nearly flat.

The engraving of this magnificent gem is very deep and highly polished, though rather bold than minute. The picturesque design covers an unusual amount of the surface of the stone. It is Hellenistic work of extraordinary merit, though the inscription appears modern. Furtwängler describes (plate XLI., No. 42) a similar, but not identical gem, of greater size, engraved upon amethyst, in the Hermitage, St. Petersburg.

86 BUST OF A NUDE GIRL, with left shoulder forward, but face in profile to left. Hair gathered in a broad plait resembling a fillet round the head, and tied behind in a bunch.

Black sard. Oval. Height, 20; Width, 12. Rather thick stone, flat on both sides. See Furtwängler, plate XXXVIII., No. 26.

Beautiful work of the most exquisite Greek spirit, formerly in the Rhodes Collection.

It is hard to assign an exact date to this modest but lovely gem. One can but call it Hellenistic.

87 BUST OF BEARDED DIONYSUS, in three-quarter face to left. Hair bound with fillet.

Pale amethyst. Oval. Height,  $21\frac{1}{2}$ ; Width, 16. Stone highly convex on both sides, but has been partially flattened at back.

Bold work. Furtwängler describes two rather similar gems, plate XLI., No. 4, and plate XLIX., No. 15. Greco-Roman.

88 BUST OF A YOUTH, perhaps Apollo, the right shoulder advanced, the head in profile; hair conventionally treated, as in early Greek

bronzes, in separate locks, bound by a fillet, tied behind, and falling on the back of the neck.

Very pale bluish-white beryl. Approximately oval, rather flat-sided. Height, 22; Width, 16 $\frac{1}{2}$ . Face of stone slightly convex, back highly so.

Exquisite work, very shallow engraving. Furtwängler describes it, (plate XL., No. 3), and considers it a Greco-Roman reminiscence of an early type. The subject is similar to that of an intaglio belonging to Mr. Story-Maskelyne, on amethyst, from the Praun Collection. Professor Furtwängler in his notice has confused the two together. Although much alike, neither is a copy of the other, and the techniques are different, in accordance with the differing materials of the stones.

89 FULL-LENGTH DRAPED FIGURE OF ATHENE, helmeted, in profile to right, holding out in right hand a patera; the left is lowered and holds the lance.

Very fine, tawny red sard. Long oval. Height, 30 $\frac{1}{2}$ ; Width, 19 $\frac{1}{2}$ . The face of the stone slightly convex, the back flat. Lightly repolished. From the A. Morrison Collection. Described by Furtwängler, plate LXIII., No. 8. Fluent, mannered Hellenistic work.

90 CAMEO HEAD OF ALEXANDER, with ram's horn among flowing locks of hair, bound by a fillet tied behind in a bow.

Sardonyx cameo of three strata, bright brown, milky white, dark brown. Oval. Height, 16 $\frac{1}{2}$ ; Width, 15.

A fine Hellenistic gem.

91 HEAD OF A GREEK KING (Alexander?) in profile to right, the hair bound by a fillet tied behind in a bow.

Golden sard. Oval. Height, 16 $\frac{1}{2}$ ; Width, 14 $\frac{1}{2}$ . Thick stone, flat both sides, chipped at top.

Extremely fine Hellenistic work, of the utmost fire and spirit. The engraving shallow, and not carried to the highest degree of finish.

92 HEAD OF MEDUSA, to right, in profile. Wings in the hair; eyes closed as if in death.

Golden sard. Oval. Height, 15; Width, 12. Rather thick stone, flat both sides.

Very beautiful Hellenistic work. There is a similar gem in Mr. Story-Maskelyne's collection.

93 BUST OF APOLLO, in profile to left. Hair bound with fillets, and knotted at the crown of the head; long locks falling behind. Set "dark" in massive plain gold ring, perhaps its original mount. Bright red sard. Oval. Height,  $19\frac{1}{2}$ ; Width, 13. Face of stone nearly flat, back probably convex.

Hellenistic work. From the A. Morrison Collection.

94 CONJUGATED BUSTS OF APOLLO AND ARTEMIS, the heads in profile to left. The flowing hair of Apollo is brushed back in a loose roll, a small curl escaping in front of the ear. Two long locks fall to his shoulder, behind which is seen the top of a quiver. The hair of Artemis is similarly brushed back, and bound with a fillet.

Cameo on Oriental onyx of three strata, translucent light brown (in which the hair of Apollo is worked), ivory white, and translucent brown. The stone approximates to a circular shape, and is chipped at the top edge, where it is mended with gold, and round the lower edge at back only. Height, 42; Width,  $37\frac{1}{2}$ .

One of the finest Hellenistic cameos known, and in an astonishing state of preservation.

95 WINGED VICTORY, draped from the waist down, seated on a rock, writing with a stylus on a circular shield. Another shield, behind her, leans against the rock.

Pale amethyst. Oval. Height, 46; Width, 31. The stone is highly convex on both sides.

Described by Furtawngler, plate LXIII., No. 30. He considers the gem of the Augustan age. It is an intaglio of unusual size, to which its free, large manner is well adapted. The amethyst is too crystalline a stone for very minute engraving. Compare No. 78.

96 BACCHANAL SUBJECT. In the middle of the composition a Maenad reclines; her right arm supported on a couch, the left bent upwards behind her head, which is seen in profile, while her back is turned towards the spectator. Loose drapery lies around her crossed legs—the soles of the feet being visible. On one side a nude youthful satyr stands, his left leg bent, and supported on a rock. Over the thigh hangs a lion-skin. His left arm rests on a *pedum*; with his right he restrains a panther pup, whom he holds by the tail, from sucking at the breast of the nymph. Behind her another Maenad, veiled and draped, but with nude torso, sits on the rock,

and rests her left arm on the edge of a cymbal, while with her uplifted right hand she restrains the flying end of her veil. In the exergue a two-handled vase, lying on its side, a pair of cymbals, and the cover of the vase.

A most beautiful Oriental onyx cameo of two strata, the upper one partially translucent china-white, with a few slight orange stains; the under layer translucent bright brown.

Oval. Length,  $36\frac{1}{2}$ ; Height, 33.

The gem is fitted to a pretty old French enamelled gold setting.

This splendid cameo, which is in the most astonishingly fine state of preservation, was in the Marlborough Collection, No. 226.

See Furtwängler, plate LXV., No. 46, who considers the design to be originally a pictorial one. Figured also in the "Marlborough Gems," vol. ii., 50. Exquisite Hellenistic work.

97 HEAD OF BEARDED WARRIOR, in profile to left. Helmet in shape of ram's horn.

Golden sard. Oval. Height,  $11\frac{1}{2}$ ; Width,  $9\frac{1}{2}$ . Thick, flat stone, bevelled from front to back.

Hellenistic. Probably the same gem (from Dr. Nott's Collection) as is described by Furtwängler, plate XXIX., No. 71.

98 EUROPA, borne by a galloping bull; below, undulating lines indicating waves.

Fine red sard. Oval. Length, 17; Height, 14. Thick stone with convex face, flat back.

Decorative Greco-Roman work.

99 WINGED PSYCHE, nude but for some drapery thrown across her knees. Seated, to left, upon a stool, her hands bound behind her. Three little winged Erotes, one flying in the air above, seem to be teasing her.

Oriental onyx cameo of two layers, opaque white and dark translucent brown. Oblong, with rounded corners. Length, 14; Height,  $12\frac{1}{2}$ .

A pretty design, in high relief, of about the same date as the fine Marlborough cameo described as No. 96. Greco-Roman.

100 BUST OF A FEMALE in profile to left. Hair plaited and bound by fillets, and knotted behind.

Reddish cornelian. Oval. Height,  $33\frac{1}{2}$ ; Width,  $26\frac{1}{2}$ . Thick stone,

originally convex, but the deep-cut design leaves little of the natural surface. Flat back, edges bevelled away from face of stone. Bold, sketchy, but accomplished Hellenistic work. A. Morrison Collection. See Furtwängler, plate XXXI., No. 39, who describes it as once in the Roger Collection, Paris.

101 THREE DRAPED FEMALE FIGURES hand in hand, dancing, to left. The first two in profile; the third, who is veiled, turns away her head. Perhaps a Procession of the Seasons.  
Oriental onyx cameo of two layers, milky-white, and translucent dark brown. Oval. Length, 15; Height, 12. At the bottom a chip. Charming early cameo in low relief.

102 VENUS EUPLOIA, half nude, clings to a sea-horse, which has the after-body of a dragon.  
Oriental onyx cameo of two layers, milky-white and translucent, light brown. Oval. Length, 16; Height,  $10\frac{1}{2}$ .  
The work is in low relief, and the gem seems to be of about the same date as the Aurora cameos.

103 WINGED FEMALE SPHINX, couchant, to left.  
Oriental onyx cameo of two layers, translucent milky-white and light brown. Oval. Length,  $15\frac{1}{2}$ ; Height, 10.  
A pretty, early cameo, in moderately high relief.

104 BOY, with short curly hair, half length, in profile, in his left hand a sprig of some shrub. He wears a sleeveless skin tunic, knotted over his shoulder. The knotted ends projecting stiffly probably represent the legs of the animal from which the skin was taken. The face has a smiling expression.  
Oriental onyx cameo of two layers, the upper opaque ivory white, the lower very pale translucent brown. Oval. Height, 19; Width,  $16\frac{1}{2}$ .  
Compare a large cameo in the Bibliothèque Nationale, Paris.

105 AURORA, driving a biga to right. Her drapery flies in loose folds above her head. The horses have high crested manes.  
Fine Oriental onyx cameo of two strata, milky-white, on pale brown, both translucent. Approximately oblong in shape, with rounded corners. Length, 28; Height,  $17\frac{1}{2}$ .  
Design extremely decorative and carried out in high relief. Greco-Roman work of great spirit and high finish.

106 A YOUNG WARRIOR, nude, leaps from his horse, which he has suddenly arrested, his right hand holding the bridle. He wears a helmet, and bears a round shield, on which is a Gorgon's head.

Oriental onyx of three strata, opaque milky-white, translucent dark brown, and milky-white. The warrior and the horse's head are worked in the upper white layer. Oval. Length,  $20\frac{1}{2}$ ; Height, 15. This cameo is in high relief, and has a charming colour effect. Compare the similar cameo, No. 161.

107 FRAGMENT of a very pretty cameo, representing the HEAD of a WARRIOR, in profile to right. He wears a helmet with visor raised and lofty crest, on which is a winged griffin and a lion's head.

Oriental onyx cameo of four strata, all nearly opaque. The helmet is cut in the light brown second layer, with visor and ornaments in the white upper stratum. Third comes a thin, pale brownish-white layer, then one of dead white, in which the face and crest are represented. The fragment is of irregular shape (about height,  $17\frac{1}{2}$ , and width, 16), let into a modern stone of oval shape.

Work of the Alexandrian period.

108 MINERVA, bust in profile to left. She is helmeted and wears the aegis. The helmet is decorated with a winged griffin.

Fine Oriental onyx cameo of four strata, white, brown, white, brown; the brown layers translucent. Oval. Height,  $26\frac{1}{2}$ ; Width, 21.

High relief, but rather flat treatment, similar to the warrior's head, No. 107, and of the same date.

A gem of great beauty. From the A. Morrison Collection.

109 RUSTIC DANCE. On the right stands a youth piping; in the centre a girl dances; on the left a man, wearing a high conical hat, and bearing a stick across his shoulder, to which is attached a wallet (?), dances also. In the background a tree.

Fine Oriental onyx cameo of two layers, the upper nearly opaque white, the under translucent pale brown. Shape irregular, approximating to oblong, with rounded corners. Length,  $27\frac{1}{2}$ ; Height, 23.

An exquisite design, in half relief, slightly rubbed, but preserving all its original grace. Compare the Marlborough cameo, No. 226.

Hellenistic work of the highest order.

110 HEAD OF MEDUSA, in three-quarter face, looking to the left. Cameo on translucent brown sard of very fine quality, overlying a layer of milky-white translucent chalcedony.

The shape is approximately oval, the gem having been originally more regular in form, but has been pared on each side. At the back is a trace of perforation, as if the stone had been a bead which has been sawn in half. Height,  $32\frac{1}{2}$ ; Width,  $26\frac{1}{2}$ .

It is inserted in a very pretty seventeenth-century enamelled gold frame. This is the well-known "Colonna" Medusa, from the Barberini Collection. Published by Lenormant, and figured and described by Furtwängler, plate LIX., No. 1. He considers it Hellenistic work, and, describing it from the cast by Cades, repeats the mistaken statement that it is on amethyst: a stone in which such fine work is not possible.

In the hair are wings and snakes, all rendered with the utmost finish and delicacy. The usual pair of snakes knotted under the chin is not found in this gem. The general expression of the features is not so tortured as in Lord Tweedmouth's great phalera, which is probably rather later in date. In the British Museum is a grand Medusa on amethyst, considerably larger and of freer technique, but in style closely resembling this Colonna gem.

111 SEILENOS, drawn in a car by two winged Erotes. On the right a tree. A winged, nude nymph, behind Seilenos, appears to be fanning him with a piece of drapery.

Onyx cameo, opaque white on opaque slaty gray. Oval. Length,  $18\frac{1}{2}$ ; Height, 14. Chipped and repaired with gold.

A gem of charming Hellenistic design, and exquisite minute workmanship. Compare the cameo with Psyche bound, No. 99, whose wings are similar in shape to those of the nymph attending on Seilenos.

112 YOUTH, with flowing drapery, kneeling on a goat, whose mouth he holds with his left hand. With the right he appears to be cutting the animal's throat, perhaps as a sacrifice.

Beautiful Oriental onyx cameo, of two layers: white on a grayish ground. Oval. Height,  $24\frac{1}{2}$ ; Width,  $18\frac{1}{2}$ . A small chip is mended with gold. Modern enamelled gold setting.

A Hellenistic design of great beauty, well occupying the field of the stone.

113 GIRL OR YOUTH, with long flowing locks, Leander or Galene, swimming to right; head and shoulder alone visible.  
Oriental onyx cameo, of two layers, translucent white on a nearly black ground; set "dark" in old gold ring. Roughly circular. Oval. Height, 12; Width, 10 $\frac{1}{2}$ .  
Delicate Hellenistic or Greco-Roman work in flat relief, resembling the intaglios of this subject, and probably contemporaneous.

114 A BACCHANTE, dancing in ecstasy, the head thrown violently back. She is advancing to left, and her hands sustain flowing folds of drapery.  
Beautiful Oriental onyx cameo of two layers, the upper milky-white and less translucent than the under one, which has a slight brownish tint. Oval. Height, 27 $\frac{1}{2}$ ; Width, 18.  
A lovely Greek gem of exquisite spirit and workmanship, and of early date for a cameo. The figure is rendered in the upper whitish layer, but the flowing drapery partly in the under and more translucent layer, by which a charming diaphanous effect is produced.

115 AURORA DRIVING A BIGA; in profile to right, similar in design to the cameo No. 105, but larger. Mounted in a pretty modern enamelled gold setting.  
Most beautiful Oriental onyx of three strata, the upper bright pale brown, the middle milky-white, the lowest pale brown; all translucent. One horse is entirely cut in the upper brown layer. Oval. Length, 39 $\frac{1}{2}$ ; Height, 27.  
The colour effect of this important and charming cameo is remarkably fine. It is Hellenistic or Greco-Roman work.

116 NARCISSUS, a beautiful nude youth standing upright, the head in profile to right, and right knee bent. In his hands he holds a cloak behind him. His hair is brushed back, and tied behind in a knot.  
Oriental onyx cameo, of two strata, nearly opaque white, and pale translucent brown. Oval. Height, 21; Width, 12 $\frac{1}{2}$ .  
An exquisite Greek cameo in rather high relief and of most graceful design. A Polykleitan type. It seems earlier than the Greco-Roman gem of the same subject, figured by Furtwängler, plate XLII., No. 14.

117 HEAD OF MEDUSA, full front; with broad face, to suit the oval shape of the stone. Above the head are two snakes, and another

pair are knotted under the chin. Her flowing locks are parted in the middle. Below is an inscription in intaglio, ΔΙΟC.

Fine Oriental onyx cameo of two layers, nearly opaque milky-white, over translucent pale brown. Oval. Length,  $13\frac{1}{2}$ ; Height,  $10\frac{1}{2}$ .

A little Hellenistic cameo of extreme beauty. The features of the Medusa are smiling, and she is represented without wings. From the A. Morrison Collection. Inscription probably modern.

**118 YOUTHFUL FEMALE FIGURE**, with flowing drapery—perhaps a Muse—in profile, walking to left, and carrying a lyre.

Oriental onyx cameo, of two layers, the upper one almost opaque white, not susceptible of high polish; the under layer translucent pale gray. Originally oval, but a large piece of the right-hand side of the stone has been broken off and repaired with gold. Height,  $22\frac{1}{2}$ ; Width,  $14\frac{1}{2}$ .

Beautiful and rather early Greek work in high relief, not very different from the Narcissus (No. 116) in style.

**119 FRAGMENT OF A PORTRAIT OF A BEARDLESS YOUNG MAN**, in profile to left; cut out of a cameo and laid down on a dark stone. There is a large fracture under the ear.

Material, opaque onyx of a "biscuit" china-white character. Irregular shape. Height, 16; Width, 14.

Apparently Greco-Roman work. It is in moderately high relief, and both highly finished and full of character.

**120 WINGED FEMALE SPHINX** couchant, in profile to right. In the field an *oinochoe*. The wing has an upward curl. "Cable" border.

Green jasper. Scarab. Length, 15; Height, 11.

Resembles those found at Tharros, but is of more distinctly Greek type than usual.

**121 HELMETED WARRIOR**, nude, with round shield, kneeling on his right knee. In the left arm he holds what appears to be a ball, or it may be intended for the hilt of his sword foreshortened. In the field of the gem the *crux ansata*.

Pale golden sard. Oval. Height, nearly 19; Width, 13. Thin, flat stone, which from indications of perforation at the back would seem to be a sawn scarab.

A remarkable early gem. The work is clever, though sketchy. The foreshortening is noticeable. Fourth-century work, under Oriental influence.

122 BULL, in profile to left, preparing to toss.  
Pale translucent banded chalcedony. Scarabaeoid, chipped at one end.  
Length, 22; Height, nearly 17.  
Compare Furtwängler, plate XI., No. 31. Spirited work of fourth or fifth century.

123 HERO, in profile, nude, standing with legs apart. A club in his uplifted right hand; with the left he holds up a lion by the tail. The animal is represented on a very small scale. In the field of the gem is another small animal, perhaps a jackal. "Cable" border.  
Red cornelian. Scarab. Height, 15; Width, 12.  
Possibly Phoenician work.

124 NUDE WARRIOR, his left arm bearing a round shield, stooping to right, and with his right arm takes up a helmet with lofty crest.  
Dotted border.  
Red cornelian. Scarab of fine workmanship, outside edge ornamented with a "tongue" pattern. Height, 12; Width, 9.  
A. Morrison Collection. Fine, neat early work. Furtwängler, plate XX., No. 6, considers it Etruscan of very high quality.

125 DIONYSUS, fully draped; his long hair bound by a wreath, walking to right. He wears a long beard. In his right hand he holds up a two-handled cup; in his left a sprig of ivy. "Cable" border.  
Rock crystal. Scarab. Height, 17; Width, 12.  
Fifth-century work.

126 HIGH-BRED HORSE, in profile, walking to left. He has long tail and plaited mane. "Cable" border.  
Red cornelian, with whitish blotches. Neat scarab. Length, 13; Height, nearly 10.  
Beautiful shallow-cut, spirited fifth-century Greek work. Compare Furtwängler, plate XIV., No. 41.

127 HERO, nude but for a flying scarf; in the act of throwing himself upon his sword, planted hilt downwards in a mound of earth. He is in

a stooping position, in profile to right. Behind him his shield. "Cable" border.

Red cornelian. Neat scarab, with outer edge ornamented with diagonal hatched lines. Height, 17; Width, 13.

128 PHILOKTETES, sleeping on his shield; stung by a serpent which has coiled itself round his leg. In the field of the gem an *oinochoe*. Set "dark."

Antique paste, roughly simulating banded agate. Colours, blue, green, and white. Oval. Length, 16; Height, 13. The paste seems quite likely to be nearly contemporaneous with the date at which such a design first appears on hard stone.

129 YOUTH KNEELING, half turned towards his right, his head in profile, bent forward, his arms hanging down, in an attitude of submission or attention. Facing him is a winged female sphinx, crouched on her haunches, and resting her forepaws on his chest. She seems to be addressing him. The wing of the sphinx has an outward curl at the tip.

Orange-golden sard. Oval. Length, 14; Height, 10.

Stone of moderate thickness, with slightly convex face, from which it is bevelled to the back, which is nearly flat. A small chip in the stone behind the left elbow of the youth.

A pretty little Hellenistic gem.

*Lent by A. de Pass, Esq.*

*The gems Nos. 130 to 132 are lent by Charles Newton-Robinson, Esq.*

130 A WINGED GRIFFIN, in profile to right.

Red sard. Elongated scarab. Length, 18; Width, 11. Antique gold ring setting.

A gem analogous to one found at Kertch: see Furtwängler, plate XI., No. 27 and No. 41. Fifth century. From the A. Morrison Collection.

131 NUDE YOUTH, perhaps a negro slave, in full front, with shaven head turned aside, squatting down, his hands resting on his left knee. From his left elbow hangs an *aryballos*. "Cable" border.

Red cornelian. Scarab of fine workmanship, the outer edge ornamented with "cable" border. Height, 14; Width,  $10\frac{1}{2}$ .

The subject is found on Attic *stelai* of the fifth century. Spirited execution in a sketchy manner. Furtwängler, plate LXIII., No. 2.

From the A. Morrison Collection. The same subject is found in one of the earliest known cameos on the *back* of a scarab in the British Museum.

132 LIONESS, with shaggy mane, in profile, passant to right.

Pale sapphirine chalcedony. Scarab. Length, 19; Height,  $13\frac{1}{2}$ .

Described by Furtwängler, plate LXIII., No. 11. He considers it Greek work of the fifth to the fourth century. From the A. Morrison Collection.

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133 A NUDE BEARDED MAN, in profile to left, bending forward, his left leg stiffened as if suddenly arrested, and lifting with his right hand a severed human arm; with his left he is about to take up a severed thigh and leg, cut short at the ankle. A cloak falls over his back. Border of a single fine line. The subject may perhaps be Tydeus and Melanippus.

Light brownish translucent banded agate, with dark brown and whitish lines traversing the design horizontally. Oval. Height, 16; Width,  $11\frac{1}{2}$ . Moderately thick flat stone.

Italo-Greek, of the third to the second century (?).

*Lent by Hugh Woolner, Esq.*

134 A PAIR OF HORNED SHEEP, walking to the left; the nearer one is browsing, the other lifts his head with a startled air.

Oriental onyx cameo of two layers, opaque china-white and slaty gray. Set dark. Oval. Length,  $13\frac{1}{2}$ ; Height,  $11\frac{1}{2}$ .

A Marlborough gem, No. 694. Greco-Roman work in high relief.

*Lent by the Rt. Hon. Sir Mountstuart Elphinstone Grant Duff.*

135 HEAD OF ZEUS, nearly in full face, looking to the left. Rather massive features, bushy hair and beard. There are no attributes, and the head may possibly be intended for that of Herakles.

A fine golden sard, blotched with bright orange tawny patches. Oval. Height,  $17\frac{1}{2}$ ; Width, 15. Rather thin stone, convex both on face and back.

Bold and effective Greco-Roman work, in which the wheel is freely and cleverly used. It is well polished, though not very highly finished, and the design cuts away almost the entire surface of the gem.

*Lent by the Rt. Hon. Sir Mountstuart Elphinstone Grant Duff.*

136 BUST PORTRAIT, in profile to right, of a strong-featured man in middle life, wearing a rather pointed beard and long moustache, the ends of which mingle with the beard, and having a truncated plain conical cap, from the under edge of which escape his curling locks. Marked features in the face are the overhanging brows, large eyeball and loose bulging under-lid, and relatively short straight nose.

Pale brownish yellow chalcedony. Oval. Height, about  $26\frac{1}{2}$ ; Width,  $22\frac{1}{2}$ . As the setting overlaps, it is hard to get the exact dimensions. The stone is flat and rather thick, and probably has a flat edge.

It might be suggested that a bust of Ulysses is intended, but that the extremely spirited, naturalistic treatment almost compels the assumption that this very remarkable intaglio is a portrait. It is rather deeply hollowed out, but not at all finished work. The larger surfaces, it is true, are polished, but nearly all the detail is very roughly cut with wheels of various sizes; the ear, in particular, is poorly rendered. However, the general result is forcible and striking, and the outline excellent. The stone bears traces of antique wear. On the back are some scratches made with a diamond.

The subject of this intaglio is the same as that of the former Tyszkiewicz intaglio on garnet (Fröhner Sale Catalogue, No. 289). The two are nearly identical in some of their principal dimensions. But the gem now under comment appears to me unmistakably the older. It is of such an unusual type that it is hard even to make a reasonable guess as to whom it represents, or in what country it was made. It seems, however, to be a work of Greek art, not later than the beginning of the third century, and representing some Asiatic monarch. It first came into England from Constantinople, about half a century ago.

*Lent by Mrs. M. Zarifi.*

137 HALF-LENGTH PORTRAIT of a Roman Emperor (probably Augustus), laureated, his head in profile, but his back turned towards the spectator. An aegis is cast lightly over his left shoulder. In its folds and on its edges are coiled snakes; and a phalera of Medusa's head in full face, wearing a wild expression. On another part of the aegis, towards the left, is what appears to be a satyr's head in full face. Part of a spear is visible over the left shoulder; and the Emperor's attitude is as it were pressing forward to attack. Behind his head the ribbon, with which his short hair is bound

under the laurel wreath, is tied in a bow, and the loose ends flutter backwards in the wind.

Oriental onyx cameo of two strata, the upper one translucent milky-white, the under a rich translucent brown. The stone is a very fine one, with great beauty of colour, and bearing a high polish. Oval. Height, 36; Width, 28. In fine preservation, but for a tiny chip on the nose.

The work is very decorative and spirited, executed in rather high relief, with considerable minuteness of finish for so large a gem.

Greco-Roman of the best imperial time. From the Marlborough Collection, No. 324.

*Lent by Sir John Evans, K.C.B.*

138 HERMES, standing, in full face, clothed in *chlamys* and *petasos*; in his left hand the caduceus; his right arm hangs by his side. In the field, placed vertically, the inscription ΔΙΟΚΟΥΠΙΔΟΥ, the letters of which are terminated with dots, and rather lightly engraved.

Fine deep orange-golden sard. Oval. Height, 16; Width, 12.

Moderately thick stone; the face almost, and the back quite, flat.

The face of the gem has been unevenly repolished, but not so as wholly to obliterate traces of what appears to be antique wear, and, in fact, the edges of the intaglio are still nearly intact. There is nothing remarkable in the workmanship, which is not worthy of the reputation of Dioscorides. Some small chips deface the intaglio a little, between the thighs, and on the inner side of the right arm.

From the Marlborough Collection: see Mr. Story-Maskelyne's Catalogue, No. 167. "The gem is figured and described by Stosch. It was once his property, but he sold it to Lord Holderness, the father-in-law of the Duke of Leeds, who, as a note in the MS. catalogue tells us, bequeathed it to the Duke of Marlborough. Its history has been traced back as far as 1589, when it was described by Montjosieu in his 'Gallus Romae Hospes,' and belonged to Tigrini. Spon described it as formerly in the hands of Fulvius Ursinus." See Furtwängler, plate XLIX., No. 10. "The gem evidently represents a statue, of the Phidian epoch, which has come down to us in a marble copy, the so-called 'Phocion.'"

*Lent by Sir Thomas D. Gibson Carmichael, Bt.*

139 APOLLO MOURNING THE DEATH OF CORONIS. The god stands nude, but for his cloak thrown lightly over the left shoulder, and gathered up behind his back by the bent right arm. With his

left he clasps the stem of a small tree, the roots of which are seen among grass and stones nearly in the middle of the composition. Behind are indications of rocks. The head of Apollo is in profile, and he looks downwards to the left, at the nude body of the dead Coronis, lying across a round shield, which seems as if accommodated to a chip in the stone. At the extreme left are ledges of rock, on the uppermost of which a bird stands. From a bough of the tree hangs down a small scarf.

The stone is a singularly beautiful golden sard, striated almost vertically with waving parallel streaks of orange red. Oval. Height,  $17\frac{1}{2}$ ; Width,  $14\frac{1}{2}$ . Both face and back are nearly flat, and the stone is of medium thickness.

It is a very pretty "pictorial" composition, and the intaglio work is slight, graceful and clever, with the appearance of greater finish than it really possesses. Although it shows traces of genuine ancient wear, the gem retains in a high degree its original polish.

From the Marlborough Collection, Story-Maskelyne Catalogue, No. 60. Hellenistic work. See Furtwängler, plate XLII., No. 11. He is mistaken in describing the bird as an eagle. Compare with No. 172.

*Lent by Sir Thomas D. Gibson Carmichael, Bt.*

140 AN ATHLETE, entirely nude, stands full-face with legs apart, his right arm elevated above the shoulder and bent; his left arm is held before him. He is evidently anointing himself with oil. At his left stands a tripod bearing a vase with a single handle. On the right, in the field, placed vertically, the inscription ΓΝΑΙΟΥ, the letters terminating in conspicuous dots, and more forcibly engraved than those on the Dioscorides gem.

The stone appears to me to be a very fine, tawny-port-wine-coloured garnet. Oval. Height, 18; Width, 15. Rather thin stone, flat on both sides. The technique is good for the material, which does not lend itself to such delicate work as can be executed on sard. Unfortunately the face of the gem has been rather severely repolished, so that the original outline of the whole composition is lost, and the inscription partly defaced.

From the Marlborough Collection, Mr. Story-Maskelyne's Catalogue, No. 621. He there describes the stone as a "fine hyacinthine paste," but the extraordinarily high polish, hardness, and extreme coldness point to its being a stone. And upon recent inspection Mr. Maskelyne has come round to the view that the material may be garnet, or even a true "hyacinth." Furtwängler describes it,

plate L., No. 9, from an impression only. He says it is a copy of a statue. Natter the engraver, in his "Traité de la Méthode Antique de Graver en Pierres Fines," 1754, describing the stone, which he also figures, when the property of Lord Duncannon, calls it an "oriental hyacinth, or berylle, the colour of a Bohemian garnet." It does not appear to me of that colour. He is very laudatory both of the stone and the engraving, which is certainly superior to that of the gem bearing the name of Dioscorides.

*Lent by Sir Thomas D. Gibson Carmichael, Bt.*

141 FRAGMENT OF A FINE GREEK CAMEO, representing the heads of Zeus and Hera, conjugated, in profile to left. The hair and beard of Zeus are arranged in regular curls. Around his head is a laurel wreath. In the hair of Hera is a fillet.

Oriental onyx, the upper layer translucent milky-white; the under appears a pale slaty gray, but being set "dark" is probably nearly white and transparent. The fragment is fractured at the necks, and there is a small chip in the upper part of the laurel wreath. Originally oval. Present dimensions: Height, 19 $\frac{1}{2}$ ; Width, 24. Modern gold setting.

The work is good and in rather flat relief, recalling on the one hand Mr. Ionides' intaglio head of Zeus on a sapphire, and on the other Mr. Cook's grand cameo of Apollo and Artemis. This was a Marlborough gem, No. 12. It is figured in the "Marlborough Gems," vol. i., No. 29. Hellenistic work.

*Lent by Lady Tweedmouth.*

*The following Gems, Nos. 142 to 198, are lent by Charles Newton-Robinson, Esq.*

142 WINGED ANGUIPEDE GIANT, in full front, face turned aside, his hands grasping upturned extremities of lower limbs. "Cable" border.

Red cornelian. Well-formed scarab, resembling No. 131. Height, 15; Width, 11.

Fifth-century Greek work of a kind often called Etruscan. Shallow, sketchy engraving, quite analogous to that on No. 131. From the A. Morrison Collection. Furtwängler, plate LXIII., No. 14.

143 GREEK WARRIOR in full armour, with spear, kneeling on one knee in attitude of defence, behind his small round buckler. "Cable" border.

Red cornelian. Scarab. Height, 18; Width, 12. Milled ornament round outer edge.

From the A. Morrison Collection. See Furtwängler, plate LXIII., No. 26.

144 APOLLO, partially draped, standing before a tripod, in profile to left; playing the lyre; his left knee is bent. At his back appears the top of a quiver. Proportions of the figure very stout.

Golden sard. Approximately oval. Height, 14; Width, 10. Thick stone, nearly flat both sides.

It is deeply engraved in a loose sketchy manner; the treatment nevertheless rather archaic, but akin to the less finished Etruscan work.

145 PRIEST, wearing long hair, and completely draped, with right arm upraised in an attitude of adoration.

Pale amethyst. Oval. Height, 14; Width, 11. The stone has a convex face and highly convex back.

A very unusual gem, probably Greco-Persian, of somewhat early date. Recently from the East.

146 BUST OF CLEOPATRA, in profile to left, with long plaited locks, restrained by a broad fillet, and wearing Isiac emblem.

Wine-red garnet. Oval. Height, 18; Width, 13. The stone has a flat face and convex back.

Greco-Egyptian. From the A. Morrison Collection. See Furtwängler, plate LXIII., No. 27.

147 A HORNED ANIMAL, perhaps some Oriental antelope, in profile, walking to left.

Fine Oriental onyx cameo of two layers, the subject entirely in the upper translucent milky-white stratum, relieved against a translucent dark-brown ground. Oval. Length, 19; Height, 12½. This is an early cameo.

148 ARTEMIS RIDING A STAG, or horned antelope, which walks to left, one foot uplifted. The goddess is turning backwards, and in the act of bending a bow.

Golden sard. Oval. Height, 13; Width, 11. Moderately thick stone with flat face, but slightly convex back.

Slight, spirited third-century Greek work; probably perpetuating an early bronze figure.

149 STAG, with large branching horns, in profile to left ; scratching himself with right hind-leg.

Oriental onyx cameo of two layers, the upper translucent milky-white, the lower light brown. Oval. Length, 13 ; Height, 8½.

Stone slightly fractured on lower side.

A beautiful little Greek cameo, strictly analogous to the intaglio, No. 150, and to the intaglio in the Ionides Collection, both of which appear to be of the fourth century. It is hardly possible to doubt the contemporary origin of this cameo.

150 STAG, in profile to right, in precisely the same attitude as in the cameo, No. 149, and in Mr. Ionides' intaglio, Case O, No. 56. Fine golden sard. Oval. Length, 10½ ; Height, 8. The stone rather thick, convex on the base, and slightly also at back.

Slight, delicate, spirited engraving of the fourth century. See Furtwängler, plate XI., No. 28, for a rather similar gem.

151 WINGED GRIFFIN, couchant, in profile to right, with right forepaw uplifted.

Oriental onyx cameo of two layers, translucent milky-white and pale brown. Oval. Length, 13 ; Height, 11. Rather thick stone.

The wing has an upward curl. Three legs and one wing only are visible, as in the early scarab, No. 130, of the fifth century (?). From the Marlborough Collection, 736.

152 TRAGIC MASK, in full face. Across the brow is a broad ornamented fillet, with a rosette above each temple, from which falls a long curl of hair.

Cameo in high relief on a true emerald. Oval. Height, 10 ; Width, 7½. Face of the stone highly convex ; back slightly so.

Probably Greco-Egyptian of rather early date. Antique cameos on this hard stone are of the utmost rarity. From the Hertz Collection.

153 HEAD OF MEDUSA, with wings and snakes in hair ; snakes knotted under her chin. In the field a caduceus.

Pale golden sard. Oval. Height, 12 ; Width, 9. Thick stone, flat on both sides.

Very deep engraving. From the Marlborough Collection, No. 96, and previously in the Bessborough Collection. Probably late Greco-Roman. Figured in Worlidge's "Gems."

154 FRAGMENT, representing a nude female figure in profile to right, holding out a Greek helmet.

True sapphire of great beauty. Irregular shape. Height, 11; Width, 9. Stone very thin, and face convex; back concave.

Greek intaglios on sapphire are exceedingly rare. Third-century work.

155 NUDE BACCHANT, with head thrown back, almost in profile, dancing to left. He has a short bushy tail. A lion-skin is thrown loosely over his left arm, which bears a *thrysos*; the other arm holds the extremity of the skin, and something resembling a tambourine.

A most beautiful golden sard. Oval. Height, 15; Width, 11. The stone is rather thick and flat on both sides. A small fracture on one margin is mended with gold.

The work is slight, but of the utmost delicacy and spirit; some parts executed with the diamond point alone. Brought lately from Trebisond (Trapezos). Second-century work (?).

156 A LION in profile to right, both forepaws outstretched, as if suddenly arrested. Behind him a tree. Modern gold setting, with diamonds. Pale sapphirine chalcedony. Oval. Length, 35; Height, 24.

Probably a sawn scarabaeoid, since at the back the longitudinal perforation is visible: and as in the gem of similar material, Case O, No. 82, the drill was evidently introduced from both sides, the perforations not exactly meeting. An early intaglio, probably of Oriental Greek workmanship. Though roughly engraved it is very spirited. Fifth century. Compare Furtwängler, plate XI., No. 36, a scarabaeoid from Kertch.

157 LION IN PURSUIT OF A RUNNING STAG with large branching antlers, on whose back he is just about to leap. Both in profile to left.

Dull orange yellow cornelian, with reddish spots. Oval. Length, 22; Height, 16. The stone has a convex face, and flat back.

Best Greco-Persian work of the fifth century. The lion is similar to that in No. 156, but more finely engraved. The eagerness of the lion, the fright and exhaustion of the stag, whose tongue lolls from his mouth, are rendered with the utmost spirit. This exceptional gem is said to have been recently found near the site of Babylon. It is possible that it has been reduced in thickness from the proportions of a

scarabaeoid by sawing off a part of the back. The surface is in a fine state of preservation, showing all the signs of real ancient wear and tear, which has not been so severe as to affect the beauty of the engraved work. Compare Furtwängler, plate XII., No. 21, for a rather similar gem.

158 YOUTHFUL FEMALE HEAD, in profile to left. The hair in small curls in front, but gathered behind into plaits resembling a ram's horn. In the field, in front of the neck, a small object in outline, which may either be a letter of the alphabet, or represent a cup with a rather thin stem.

Pale brown chalcedony. Oval. Height, 13; Width, 10. Stone thin and flat on both sides.

The character of the engraving strongly recalls certain Greek coins. Fourth century (?). Compare the scarabaeoid from Ithome, figured by Furtwängler, plate XIV., No. 33.

159 FRAGMENT, on which is engraved in relief a nude Bacchant, running to right, his head thrown back, and bearing in the right hand a *thyrsos*, while the left arm holds up a lion-skin. He has a short tail, like the rather similar figure in the fine sard intaglio from Trapezos, No. 155.

Oriental onyx cameo of two strata; both translucent, the upper milky white, the lower more grayish. Originally oval, but the stone has been broken in half—the upper portion alone being antique, the lower modern restoration. Height of the fragment, 15; Width, 21. Work of great spirit. A fine intaglio, showing the whole subject, is in the Bibliothèque Nationale, Paris.

This cameo is from the Montigny Collection. Hellenistic work. See Furtwängler, plate XLI., Nos. 26, 27, 29, for comparison.

160 HERMES, standing, with face in profile to right; the body, which is nude, but for a slight scarf thrown over the shoulder, turned towards the spectator. On his head a flat cap. The right leg is bent. In his left hand the god holds a caduceus, and in his right a cornucopiae.

The stone is a beautiful wine-coloured garnet. Oval. Height, 24; Width, 16. The face of the gem is convex, the back flat.

Fluent, graceful work, not of high finish. Furtwängler (plate LXV., No. 8) calls it Hellenistic.

161 GREEK WARRIOR LEAPING FROM HIS HORSE, which he has suddenly arrested. He is armed with helm, cuirass, and round shield, bearing a head of Medusa. Set in a very pretty French mount of the time of Louis XIII.; enamelled on gold.

A beautiful Oriental onyx cameo of four strata, alternating brownish white and light brown, all translucent. Approximately oval in shape. Length, 22; Height, 17 $\frac{1}{2}$ . The shield is chipped.

This very pretty cameo in high relief resembles Mr. W. Cook's, No. 106, in which, however, the warrior is nude. Hellenistic work.

162 HEAD OF MEDUSA in full face, with wildly tangled locks, among which are wings. Under her chin are knotted two snakes. The expression of the beautiful features is sad. The mouth is open.

Oriental onyx cameo of two strata; yellowish semi-opaque and brownish translucent. Probably originally circular, but has been chipped round the edges; now irregular in shape. Height, 24 $\frac{1}{2}$ ; Width, 23. The workmanship and design of this cameo in high relief are of remarkable beauty, and it is Hellenistic work of the best period.

163 BACCHANTE dancing to right; in her left hand a *thrysos*; the right, uplifted, raises a fold of her drapery, which is diaphanous.

Oriental onyx cameo of two strata, both translucent, the upper one milky-white, the lower palest brown. Oval. Height, 27; Width, 17. Bold, summary work of great spirit and beauty. Compare Mr. W. Cook's cameo, No. 114, and the intaglio at Florence (Furtwängler, plate XLI., No. 18). This one is from the A. Morrison Collection. Hellenistic, with relationship to early work, such as the gem figured by Furtwängler, plate XIII., No. 11.

164 HEAD, and bust to below the breast, of a youth with short curly hair, from which hangs down the loose end of a fillet or ribbon. His head is in profile, the body half turned towards the spectator. He is nude but for a mantle lightly thrown over his shoulders. Set "dark" in gold ring.

Oriental onyx cameo of three layers; the upper light translucent brown, in which the hair and fillet are worked; the middle nearly opaque white, which furnishes the subject and the reserved rim; and the lowest apparently a translucent grayish white. The rim is a little chipped, otherwise the gem is in fine preservation. Oval. Height, 19; Width, 16.

A Greco-Roman gem which has some resemblance to the portraits of Antinous; but its analogy to works of an earlier period seems more marked.

165 HEAD IN PROFILE OF ATHENA, wearing crested helmet, which is ornamented with the figure of a winged griffin with dragon's hinder parts. The enamelled gold setting is modern. Oriental onyx cameo of three layers, all translucent; brown, milky white, and whitish brown. The helmet is worked in the brown layer, the face, neck and crest in the white. Circular, but for a chip above the visor, repaired in gold. Diameter, 24. Perforated stone. In rather high but flat relief. A cameo probably of the Alexandrian period.

166 HEAD OF MEDUSA, three-quarter face turned to left. She has full curly locks, with wings in the hair, but no snakes. Oriental onyx cameo of two layers; semi-opaque white and dark slaty gray. Originally roughly circular, but now of irregular shape owing to chips. Height, 29; Width, 28. In high relief. From the A. Morrison Collection. Greco-Roman. Modern setting.

167 EUROPA, riding sideways on the galloping bull, among waves, nearly nude, but holding up flying drapery. Rough Oriental onyx cameo of two layers. Oval. Length,  $39\frac{1}{2}$ ; Height,  $33\frac{1}{2}$ . In the margin is a chip, above the head of the bull, which was probably the occasion of this important cameo never having been finished. The subject is, however, completely roughed out, and the gem is interesting as it shows the antique technique at this stage. Said to have been found in Egypt. Greco-Roman.

168 HEAD OF A GIRL, in profile to right, with profuse dark locks, arranged in a thick bunch on the crown of the head. Fine Oriental sardonyx cameo of three layers, dark brown, white and dark brown, all translucent. Oval. Height, 21; Width, 17. From the Marlborough Collection, No. 72. Mr. Story-Maskelyne calls it Artemis. Greco-Roman.

169 BACCHIC MASK, bearded, in full face. Oriental onyx cameo of two layers, almost opaque white and translucent dark brown. Oval. Height, 17; Width, 12. From the Marlborough Collection, No. 681. Greco-Roman.

170 BUST OF AFRICA. Youthful female head in profile, with long locks, wearing a headdress of elephant skin.

Oriental onyx cameo of three layers; translucent brown, white, and brown. Approximately oblong in shape, with rounded corners. Height, 21; Width, 16.

From the A. Morrison Collection. Greco-Roman.

171 YOUTHFUL WARRIOR, nude, wearing helmet, with scarf on left arm, which bears a round shield, seizes by the hair a wounded Amazon, who is kneeling on the ground, with one arm resting on her shield, the other clasps his wrist. In the background a horse gallops away.

Oriental onyx cameo of two layers, which from exposure to heat or running water are now both of a translucent milky-white tinge. Oval. Length, 27; Height, 21.

Rather high relief. A similar cameo was found at Rome some years ago, and is now in the Bibliothèque Nationale. See Babelon's Catalogue, No. 153. Furtwängler describes it, plate L., No. 48, and says the type of the subject is of the fifth century. This one is from the Marlborough Collection, No. 327. Of about the same date as the intaglio, No. 180. Third century (?).

172 A YOUTH, nude but for a cloak loosely thrown over his shoulders, stands by a columnar altar, his face in profile, with right knee bent. His right arm rests on the altar, and on the hand is a dish on which stands a tortoise, which he appears to be teasing with a stick held in the left hand.

Brilliant golden sard with reddish streaks. Oval. Height, 18½; Width, 12½. Thin stone, with slightly convex face, but flat back.

A pretty design, cleverly but loosely executed. Hellenistic work in a manner and on a stone closely resembling the "Apollo and Coronis" (No. 60 of the Marlborough Cabinet; here lent by Sir T. Carmichael, Bt., No. 139).

173 GROUP OF THREE FIGURES. In the middle a nude youth stands with legs crossed, in profile, playing with a dog. Behind him a draped female, seated, holds a *thyrsos*. In front of him dances a nearly nude figure, bearing a wineskin.

Oriental onyx cameo of two strata; semi-opaque over translucent brownish white. Approximately oval. Length, 19; Height, 14. Slightly worn, but a very pretty design. Hellenistic work.

174 GALENE OR LEANDER, swimming breast deep to right; with flowing locks.

Golden sard. Oval. Height, 17; Width,  $13\frac{1}{2}$ . Thick, flat stone.

Compare the cameo of the same subject in Mr. W. Cook's collection.

Furtwängler, plate LXV., No. 26. He calls it "Hellenistic," "a River God." The engraving is rather severe, and recalls some early Roman Republican gems.

175 BACCHANTE, bust in profile to left.

Fine Oriental sardonyx cameo of three strata, bright brown, milky-white and grayish white, all translucent. Set "dark," with a slice of nearly opaque dark stone behind the gem. The right shoulder has been restored. Oval. Height, 38; Width, 29.

From the Marlborough Collection, No. 194, and previously in the Arundel Collection. A late Greco-Roman variant of a Greek type, common in intaglios.

176 YOUTHFUL WARRIOR, Achilles, or Ares. Bust in profile to left.

He wears a helmet, with visor up, high crest and falling plume of hair. Round his neck a scarf. The gold setting, decorated with a spiral wire, is perhaps antique.

Bright red cornelian. Oval. Height, 36; Width, 29. Small chip on lower side. Thick stone, with very slightly convex face and flat back.

From the Marlborough Collection, No. 109. Hellenistic or Greco-Roman work of a bold technique.

177 BUST OF THE YOUNG BACCHUS, in profile to right. His long hair, confined by an ivy wreath and fillet, falls in loose locks upon each shoulder.

Fine Oriental sardonyx cameo of three layers, dark brown, bluish milky-white, and deep brown; all translucent. Oval. Height,  $13\frac{1}{2}$ ; Width,  $30\frac{1}{2}$ . The ivy wreath and one curling lock are represented in the upper brown stratum, the bust in the bluish-white; but some locks are in relief out of the lowest brown layer; a treatment corresponding, in a cameo, to that of the loose hairs in the black sard "Antinous" and the "Hermes," Case O.

This splendid cameo is from the Marlborough Collection, No. 185.

It was also an Arundel gem. Mr. Story-Maskelyne considers it a portrait in the character of Bacchus.

178 BUST OF A BEAUTIFUL GREEK GIRL, in profile to left. Her hair is waved in rolls, low on the brow, bound by a fillet, and cut short at the back of the neck. She wears a necklace.

Red jasper. Oval. Height,  $17\frac{1}{2}$ ; Width,  $13\frac{1}{2}$ . Rather thick, flat stone. Graceful and unusually good work for the material. Recently from the East. Furtwängler, plate LXV., No. 23. Greco-Roman.

179 WINGED EROS, staggering under the weight of a huge cornucopiae, around which is tied a ribbon, the ends flying loose. In profile to left. Vertical inscription, ΑΥΛΟΥ, roughly scratched with diamond point, in the field.

Rock crystal (not beryl, as Furtwängler calls it). Oval. Height, 24; Width, 16. Face of stone slightly convex, back markedly so.

A charming gem of large style, though fluent in execution. The hair of Eros is plaited on the top and down the back of the head. The inscription is certainly not modern, and is probably the name of some ancient possessor, not the first owner of the gem. From the Marlborough Collection, No. 138. Furtwängler, plate LXV., No. 13, assigns it to the Hellenistic time. The gem has also been figured and described by King ("Handbook of Engraved Gems"), but examination with the lens shows that he is mistaken in supposing it to have been ever repolished; on the contrary, it has a surface quite intact, but for the usual delicate signs of gradual ancient wear, which are also visible at all the edges of the inscription. Brunn, says King, describes both gem and inscription as modern; but he must have written this with his eyes shut.

180 A GREEK WARRIOR, nude, but helmeted, and bearing an oval shield, advances, spear in hand, to right, in defence of a comrade who kneels behind him on the ground, pierced with a spear, but still upholds his bow.

Pale plasma of unusual tint. Oval. Length, 15; Height, 11. Convex, flat-backed stone.

From the Marlborough Collection, No. 607, and figured in the "Marlborough Gems," vol. i., No. 42. Hellenistic work. Graceful, shallow engraving. Third century (?), compare the cameo, No. 171.

181 LION PASSANT, in profile, to right.

Fine Oriental onyx cameo of two layers, both translucent. The upper layer pale bluish-gray, with a texture resembling fur; the under horn-tinted brown. Oval. Length, 39; Height, 24.

A good Greco-Roman gem, of fairly early date for a cameo.

182 BUST, almost in full face, of a Bacchant, or youthful Bacchus ; his hair wreathed with ivy-leaves and berries, the head upraised ; the ends of a fillet fall over the shoulders.

Orange red sard of exceptional brilliance and beauty. Oval. Height,  $12\frac{1}{2}$ ; Width, 9. Face of stone convex, back flat.

This exquisite gem is in an admirable state of conservation, and is from the Marlborough Cabinet, No. 212, and before that was in Lord Bessborough's collection. Subject, stone and design could not be more happily matched. Engraved by Worlidge, and in the "Marlborough Gems," vol. ii., No. 13. Hellenistic work. Compare the emerald intaglio from Mr. Ionides' collection. (Case O, No. 54.)

183 NUDE ATHLETE, in profile to left, in the act of catching a spear which he has thrown into the air. Round his right arm is twisted a scarf, in the manner shown on some late Italo-Greek vases.

Banded agate, the upper portion brownish, the lower milky-white. Approximately oblong in shape, with rounded corners. Height, 19; Width,  $13\frac{1}{2}$ . Stone moderately thick, and flat on both sides. The surface appears to me to have been partially repolished.

The intaglio work of this beautiful Greek gem is extremely forcible and spirited, the momentary attitude astonishingly well caught. Furtwängler describes this gem, plate LXIII., No. 37, and ascribes it to the first or second century. The technique, however, suggests an earlier date. From the A. Morrison Collection.

184 THESEUS WRESTLING WITH THE MINOTAUR, represented as a nude man with bull's head. The hero is nude also, but for a loose scarf.

Bright brown sard. Oval. Height, 19; Width,  $12\frac{1}{2}$ . Thin flat stone. Compare Furtwängler, plate XXIV., No. 32. Italo-Greek. Third century.

185 MALE FIGURE, in profile to right, on tiptoe, with right leg advanced. He bears a *thyrsos* across the right shoulder, and is nude but for a long scarf, the ends of which assume the curious conventional folds characteristic of a certain phase of "Hellenistic" art. With the left hand he appears to hold a ball against the end of the *thyrsos* staff.

Pale amethyst. Approximately oblong, with rounded corners. Height, 16; Width,  $12\frac{1}{2}$ . Thin flat stone.

The surface has been repolished, and portions of the design are thus partly obliterated.

186 BULL, galloping, in profile to left.  
Fine red sard. Oval. Length, 14; Height, 13. Thin stone, face convex, back flat. Has been repolished.  
Good Italo-Greek work.

187 PEGASUS, in profile to left, drinking at a spring. "Cable" border.  
Banded onyx, upper half whitish, lower dark brown. Approximately oval. Height,  $12\frac{1}{2}$ ; Width, 10. Rather thick stone, flat on both sides.  
Italo-Greek work, of the second to the third century.

188 LION'S HEAD, in full face. Below, the inscription HEIOV.Λ.  
Tawny, deep-red garnet. Oval. Height, 16; Width, 12. Stone very convex, with flat back.  
Though not so important as Mr. Warren's fine intaglio of the dog "Sirius," this gem is a highly finished work of similar technique, and a witness for the antiquity of the other. The inscription, which is probably antique, has been misread by previous writers; it is distinctly *Heiou. L.* (for *litho*, as in the well-known, but now lost, gem of the Pheidian Athena, with the inscription "*Apollodotou litho*"). In both cases the owner is designated, not the engraver.  
From the A. Morrison Collection.

189 HEAD OF A YOUNG FAUN, in profile to left.  
Oriental onyx cameo of two layers—the upper, translucent, milky-white; the lower, light brown, also translucent. Oval. Height,  $17\frac{1}{2}$ ; Width, 14.  
From the A. Morrison Collection. Spirited Greco-Roman work.

190 FRAGMENT of a large intaglio, the subject of which is a vase, around which is represented a dance of three Maenads, holding one another by the hand.  
Fine red sard. Originally oval. Present Height about 20; Width,  $23\frac{1}{2}$ .  
Thick stone, flat on both sides.  
Rim of the vase deeply cut; but the ornament shallow and slightly treated, though with spirit. Parts of the hair and drapery of the Maenads apparently rendered with the diamond point.  
Early Hellenistic work. From the A. Morrison Collection.

191 BUST OF GANYMEDE (?), wearing conical cap, in profile to right.  
Onyx cameo, on a remarkably thick, bevelled stone of seven layers, the subject being executed in the uppermost only, which is white.  
Oval. Height, 23; Width, 14.  
Probably Hellenistic work.

192 A GROTESQUE, MALE, BEARDED MASK, in three-quarter face, to right. Below, the inscription, ΚVIN.TIA.

Fine golden-red sard. Oval. Height, 16; Width, 11. Face of stone convex, back flat.

From the Marlborough Collection, No. 651. Good Greco-Roman work, the inscription probably abbreviating the owner's name.

193 HEAD AND NECK OF A HORSE, in three-quarter face, to right. Oriental sardonyx cameo of two strata, the upper layer of translucent dark brown sard, the under nearly opaque whitish brown. Part of the neck has been chipped away, and there is a chip on the mane. Oval. Height, 19; Width, 14. Thick stone.

Very good work, resembling, and probably contemporary with, some similar Greco-Roman intaglios. From the A. Morrison Collection.

194 BUST OF ZEUS, in three-quarter face, to left.

Fine red sard. Oval. Height, 14; Width, 11. Chip at top, mended with gold. Rather thin stone, with nearly flat face and slightly convex back.

Good Greco-Roman work. From the A. Morrison Collection.

195 ACHILLES dragging the dead body of Hector behind his chariot. The two horses are represented galloping to the left. A small charioteer drives them, whip in hand. Achilles, who is on twice the natural scale, wearing a high crested helmet, and circular shield, turns round to strike with his spear at the naked corpse of Hector.

Discoloured chalcedony—now whitish and partly opaque. Oval. Length,  $13\frac{1}{2}$ : Height,  $10\frac{1}{2}$ . Rather thick stone, nearly flat-faced, and bevelled towards the back, which is flat.

Early Italo-Greek work (?).

196 THE OESTRUS, or horsefly, in full relief, and the size of life.

Oriental sardonyx cameo of two layers, the upper translucent bottle-green sard with darker patches, the lower more inclined to opacity, and of a whitish colour with pale brown blotches. Approximately oval. Height, 20; Width,  $17\frac{1}{2}$ . Left wing and one leg on same side chipped.

This curious cameo is from the Marlborough Collection, No. 732.

Date very uncertain. It may perhaps be of African origin.

197 AN OLD BEARDED MAN, sitting, holds a scroll. Behind him stands a younger man, who stretches out one arm, as if declaiming. Both in profile to right.

Oriental sardonyx cameo of three layers; the upper, in which the drapery of both figures is worked, is a chestnut brown translucent sard; the middle one whitish, in which the faces and arms are rendered; the under one apparently dark brown sard. Set "dark" in a fine seventeenth-century gold ring. Oval. Height, 14; Width, 11.

Greco-Roman, of not very late date. The features are rendered minutely.

198 A NUDE YOUTH, perhaps Orestes, with hands bound behind him, is being conducted between two other figures, one nude, the other wearing a short tunic, and each carrying a spear. They are walking towards a small altar, on the left. "Cable" border, and diagonal hatching in exergue.

Reddish-golden sard. Oval. Height, 15; Width, 11. The stone has a flat face and slightly convex back.

Described by Furtwängler, plate XXIV., No. 6, probably from a cast only, as a scarab of unknown ownership. Italo-Greek of third century (?).



## CASE N

*N.B.—All the objects in this Case belong to Henry Wallis, Esq., and are catalogued by the owner*

- 1 SHALLOW BOWL. White glass. Ornament; a winged genius holding a branch, painted in outline. From Cyprus. Diameter, 0.10 cm.
- 2 BOWL. Purple glass; strong prismatic iridescence. From Athens. Diameter, 0.155 mm.
- 3 TWO-HANDED VASE. Blue glass; prismatic iridescence. From the Tyszkiewicz Collection. Height, 0.105 mm.
- 4 BUST OF ATHENA. The subject in white opaque glass, the ground in purple transparent glass; opalescent iridescence. Cameo. Height, 0.17 mm.
- 5 APHRODITE. The figure and drapery in white opaque glass, the ground in purple glass. Cameo. Height, 0.23 mm.
- 6 FRAGMENT OF A BOWL. White glass. Ornament; incised figure of a warrior holding spears. Archaic (?). Height, 0.44 mm.
- 7 OINOCHOE. Rock crystal, found in an Etruscan tomb. Height, 0.46 mm.
- 8 POLYHEDRAL DIE, for gaming; inscribed with Greek characters. Rock crystal. Height, 0.27 mm.
- 9 VASE. Onyx. Found in an Etruscan tomb. Height, 0.24 mm.
- 10 BUST OF SEILENOS, a ram's head on right shoulder. Turquoise blue glass. Cameo. Height, 0.6 cm.
- 11 FEMALE FIGURE DRIVING A CHARIOT. The subject in white opaque glass, the ground in green transparent glass. Cameo. Length, 0.21 mm.

12 SEATED FIGURE. The figure in white opaque glass, the ground in transparent purple glass. Cameo. Height, 0.23 mm.

13 NYMPH AND SATYR. Purple glass; amethyst iridescence. Cameo. Length, 0.27 mm.

14 DANCING BACCHANTE. Amber glass; mother-of-pearl iridescence. Cameo. Height, 0.35 mm.

15 FEMALE HEAD. The hair in amber-colour glass, the flesh in buff-colour glass paste, the ground in black glass. Cameo. Found in Sicily. Height, 0.43 mm.

16 MUSE WITH LYRE, half-length. Purple glass. Cameo. Height, 0.31 mm.

17 APHRODITE. The right hand resting on a column, the left holding drapery. Pale blue transparent glass. Intaglio. Height, 0.36 mm.



## CASE O

*All the objects in this Case, except Nos. 48 and 49, and 94 to 98, are described by Charles Newton-Robinson.*

*The following gems, Nos. 1 to 47, are lent by E. P. Warren, Esq., and are retained in their fitted cases at his wish*

1 WINGED EROS, nude, sitting on the ground, his right leg bent under him and foreshortened; the left leg rests on the knee. He leans on his right arm; with the left he beckons to him a goose, which is waddling away with fluttering wings. Round his body and over the right shoulder a thong carrying an amulet. On the ground in front lie two astragali.

Pale bluish-white, translucent chalcedony. Thick scarabaeoid with flat edges, slightly bevelled towards the face of the stone, which is perforated longitudinally. Oval. Length, 23; Height, 18½.

Loose, free work of transitional technique. See Furtwängler, plate LXIV., No. 15. He dates the gem, which comes from Asia Minor, at the end of the fifth century.

2 PORTRAIT BUST of a middle-aged, clean-shaven man, in profile to right.

Brilliant red, sard-like, striated cornelian. A chip is mended with gold at crown of head. Oval. Height, 18½; Width, 16. Stone convex on both sides.

From the Tyszkiewicz Collection. Described by Fröhner (Tyszkiewicz Sale Cat., 288) and by Furtwängler, plate XXXIII., No. 24. The latter classes it with Greek Hellenistic gems, and notes it as closely akin to some fine portraits of Roman Republican personages. The work is extremely spirited, especially the face, but not highly finished. Hair and cloak are less successfully rendered; the ear, which looks clumsy, owes this appearance to its having unfortunately been chipped.

3 BULL BUTTING, in profile to left.

Pale sapphirine chalcedony. Oval. Length, 24; Height, 18. Thick, flat-edged stone, both face and back flat. Perforated longitudinally. It has probably never been a scarabaeoid.

Spirited, not too finished work, of the fourth century, resembling Mr. W. Cook's gem of the same subject.

4 NUDE YOUTH, kneeling on his left knee, the leg foreshortened. He is stooping, and with his right arm lifts from the ground a handful of sand, some of which is escaping. The elbow of the left arm is raised behind him above the shoulder. Border of a single fine line. Set in an antique hollow gold ring, probably funereal.

Red cornelian. Scarab of neat workmanship, having the outer edge decorated with a "tongue" border. Height,  $12\frac{1}{2}$ ; Width,  $9\frac{1}{2}$ .

Early fifth-century scarab of great beauty, the design well filling the field of the gem, the muscles and extremities very definite. Hair represented by dots. The formation of the eye is remarkable, both lids being distinctly indicated, notwithstanding the tiny scale. This is a notable characteristic of a group of small scarabs of minute workmanship and of about the same date.

5 SEILENOS, in full face, kneeling; the right leg shown foreshortened. Right arm uplifted, the other clasps a goat at his side. Round his head a wreath.

Red striated cornelian. Oval. Height,  $18\frac{1}{2}$ ; Width, 12. Thick stone, flat on both sides, and bevelled from front to back.

From the Tyszkiewicz Collection (Fröhner, Sale Catalogue, 291), said to have come from Salonika; but Furtwängler considers the gem to be Italian work of the severe style, akin to the best Etruscan scarabs.

6 APHRODITE, standing, fully draped, in front face, with the left breast exposed; a veil falls from her head. She bends a little to her left, and appears to be listening to a tiny winged Eros hovering in the air near her shoulder. Her right arm is extended downwards; the left holds up her robe. From the ground rises a short tree-stump. Inscription (intaglio) in two vertical lines on the left; ΠΡΟΤΑΡΧΟΣ ΕΠΟΙΕΙ. Set in an old gold ring, probably Turkish.

Oriental onyx cameo of three strata; the upper one, in which the subject is rendered, being nearly opaque china-white, the middle of a chocolate-brown colour, the lowest white. Stone bevelled towards the front. Oval. Height,  $17\frac{1}{2}$ ; Width,  $12\frac{1}{2}$ .

Second-century Greco-Roman work of moderate merit. The inscription certainly has the air of being nearly if not quite contemporaneous, and may be that of the engraver.

Compare a marble statuette of similar subject in the present Exhibition.

7 YOUTHFUL CHARIOTEER, in profile, driving a biga, the horses galloping to the right. He wears the usual long close-fitting robe. His long locks fall on the back of his neck.

Pale sapphirine chalcedony. Scarabaeoid, the flat edge slightly bevelled towards the face. Back very convex. Oval. Length,  $26\frac{1}{2}$ ; Height, 20.

A charming design, very similar to that on the large crater, from the Forman Collection, also in this Exhibition; which is, however, in profile, while this has foreshortening. This gem is from the Tyszkiewicz Collection, and of about the beginning of the fourth century. Compare the gems figured by Furtwängler, plates IX., Nos. 46, 53, and XIV., No. 38. He finely describes this particular one as follows (plate LXV., No. 4): "A charioteer in long *chiton* drives a biga. The driver is beardless and has close-lying, loose hair falling to his neck: he holds only the reins and no *kentron*. The moment is represented, which is the most critical of the race, when the chariot makes a turn to left around the *meta*: the driver lets the right-hand horse run on in full gallop, while he holds back the left-hand one, so that it is kept to a half gallop. This action is also made out by the different positions of the driver's hands (the left holds fast, the right is open and lets the reins slip). The style of this altogether charmingly executed design, in all parts most life-like and spirited, resembles that of the Syracusan coins of the end of the fifth century, and the gem must belong to just this period, or the beginning of the fourth century. The fine but thin long lines of the horses' manes, and the hair of the driver, are in the manner of Dexamenos."

8 PORTRAIT HEAD of a strong-featured, middle-aged, beardless man, in profile to left. He wears a conical Persian cap. Across the neck is indicated a small knotty club.

Brilliant orange-golden sard. Oval. Height, 21; Width, 15. The stone, which is not very thick, is flat-faced, with slightly convex back.

Exceedingly spirited work, with sufficient finish to satisfy the eye, but in reality very bold and unlaboured. Furtwängler describes it, plate XXXI., No. 23, as the portrait of a king or dynast of Kommagene, Armenia, or a neighbouring district, and considers the club to be one end of a golden necklace, such as the Persians used to wear. He sees in it a pure Greek work of the third to the second century.

9 BUST OF "IO," in full front, the face a little inclined to right. The hair is bound by a fillet under which it is brushed back in bushy locks, while long curls stray down to the shoulders, and are blown

about. She wears a necklace with double chains joined by long pendent transverse ornaments. In the hair two budding horns are just visible.

Bright red sard. Oval. Height, 14; Width,  $12\frac{1}{2}$ . Very thick stone, flat on both sides, slightly bevelled away from the front. Small fracture below the bust.

Very deep intaglio work, resembling the fine gem from the earlier Poniatowsky Collection, bearing the name of Dioscorides. See Furtwängler, plate XLIX., No. 9. He there, describing Mr. Warren's gem, merely from a cast, calls it a modern replica, from which the horns are omitted by misunderstanding. This is, however, not the case, as in the gem itself they are clearly visible, and the work seems distinctly antique, though not of the highest class.

A Tyszkiewicz gem. See Fröhner, Sale Catalogue, No. 287, where it is said to have been found at Calchedon.

10 BUST, with head in profile to right, of a man of middle age, with short hair and beard. Behind the head a Greek inscription in two vertical lines.

Π.ΠΑΙΤΙΝΙ  
ΧΕΠΤΙΝΙΑ

Furtwängler (plate XLIX., No. 24), who reads the inscription rather differently, takes it for the name of the engraver.

Black sard. Oval. Height, 16; Width,  $12\frac{1}{2}$ . Thin flat stone, bevelled back from the front.

Good Greco-Roman work, probably of the last days of the Republic. It is from the A. Morrison Collection. Compare the Berlin head of Pompey inscribed *Agathangelou*.

11 THE CELEBRATED HEAD OF THE DOG SIRIUS in full face, surrounded by rays. Signed on the collar, ΓΑΙΟC ΕΠΟΙΕΙ.

A brilliant "Siriam" garnet, of the colour of tawny port wine. Oval. Height, 23; Width, 16. The face of the stone is of a salient "cabochon" form; the back flat.

From the Marlborough Cabinet, No. 270, in Mr. Story-Maskelyne's Catalogue.

Notwithstanding slight abrasion of the exposed edges, the gem retains in a high measure its original surface, though possibly the bevelled edges may have been repolished. This circumstance, when I first saw the gem in the Marlborough Collection under bad light, gave rise to some doubts of its antiquity, in my mind, which have been

dispelled by subsequent careful examination with a strong lens. The engraving is extraordinarily deep and spirited, and at the same time finished to the highest possible degree for the material of which it is composed. It is a masterpiece of its kind, and perhaps executed in Egypt under the Ptolemies. Natter, the engraver, who first published it while in the collection of Lord Duncannon, says (writing in French): "Clearly to feel all the merit of this intaglio one must remark that the jaws are so open and extended that they not only allow the tongue and teeth to be perceived, but even the back of the palate. The whole is finished with the greatest exactitude possible. The considerable depth, the precision and neatness of the drawing, are sensible proofs of the delicacy of hand and the extreme ability of the artist. The muscles are rounded so perfectly that it is impossible to perceive the smallest trace of the tools used. At first this surprising trait made me doubt whether the gem was engraved with the lathe according to the ordinary method, but in copying it with attention I found the progression of the different tools employed in it, and succeeded fairly well in imitating it myself, etc."—"Traité de la Méthode Antique de Graver en Pierres fines," p. 27. The gem was figured by Bracci (1784), by Worlidge, by Furtwängler, plate L., No. 4, and in the "Marlborough Gems," ii. 34.

12 A WINGED GRIFFIN seizes with its forepaws a naked youth lying on his back, who strikes at it with his right arm. Traces of single-line incised border.

White chalcedony. Scarabaeoid sawn through the perforation. Oval. Length, 19; Height, 14. There is a small chip above the griffin's head.

Described by Furtwängler, plate VI., No. 30, q.v.; then in the Naue Collection, Munich. He considers it to belong to the end of the archaic period, about 500.

13 PORTRAIT-HEAD, in profile to left, of a middle-aged man, with short, rather scanty hair and moustache, and short, clipped beard and whiskers. His forehead is high, but rather retreating; the nose long and straight, with the peculiarity that the point of it is considerably below the nostrils. Above the head is the inscription ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ. The subject is surrounded by a border of one very fine line.

Red and yellow moss-agate, or jasper. Scarabaeoid, the back of which

is only slightly convex, the edge flat. Oval. Height,  $20\frac{1}{2}$ ; Width,  $15\frac{1}{2}$ . It is cracked diagonally across.

From Kara in Attica. This is an intaglio of the utmost singularity, executed in a most unusual, if unattractive stone. The person represented is not handsome, but his portrait is carried out in the masterly style to which there is no parallel except in the few other gems (none of them portraits) which may be also ascribed to Dexamenos, some being signed by him. Close inspection with a powerful lens reveals delicate evidences of ancient wear on the edges of the intaglio, and assists the conclusion that the signature is contemporaneous. The great cleverness and beauty of the work (within the limitations of the artist's "manner") become also fully apparent. The modelling of the ear is extremely well managed. Details are executed almost throughout with thin, "wiry," incised lines, and the engraving generally is quite shallow. Single hairs of the eyelids are even indicated by separate lines. Only by courtesy can the stone be called a "scarabaeoid." It probably belongs to a time when ring-stones were just beginning to come into vogue. At the truncation, the neck is rather wide, as in some other early Greek gems bearing heads in profile. See Furtwängler, plate XIV., No. 3, where he describes this gem as the masterpiece of Dexamenos, and the portrait of some distinguished Athenian about the year 430.

14 A NUDE YOUTH suddenly arrests a spirited horse, plunging to the left, whose bridle he holds with both hands, while his right leg is stiffly resisting the onward motion of the animal. "Cable" border. In the margin, within it, ΕΠΙΜΗΝΕΣ ΕΠΩΙΕ (*sic*).

Pale bluish white chalcedony. Scarabaeoid. Length,  $17\frac{1}{2}$ ; Height,  $13\frac{1}{2}$ . The stone is thick, with rather convex back; the flat sides are slightly bevelled towards the face. Perforated longitudinally.

An exquisite early Greek gem of astonishing spirit and delicacy. The inscription has, technically, the appearance of being contemporaneous. From the Tyszkiewicz Collection. See Furtwängler, plate IX., No. 14. He considers the inscription Ionic, and that Epimenes was a Parian. Date, 500-480.

15 HERAKLES, nude, but with lion-skin over his head, leads a spirited horse to left. Dotted border.

Red cornelian. Scarab of neat form. Length, 13; Height, 9. Perforated longitudinally.

Furtwängler, plate VI., No. 47. Archaic Greek.

16 GOLD RING: the bezel of "leaf" shape. Hermes, nude, stands by a small Ionic column, on which he rests the elbow of his left arm, holding a caduceus; in the extended right hand is a patera. Face in profile to left. A cloak is thrown over his shoulders, and buckled in front over the breast.

Very pretty Greek work, recalling the Apollo and Coronis gem. (Case M, No. 139.)

17 THANATOS AND HYPNOS, winged, carrying a nude dead body to the left. "Cable" border.

Red cornelian. Neat scarab, with "tongue" ornament in relief on outer edge. Length, 15; Height, 12.

Very good, careful, early Greek or Etruscan work.

18 NUDE YOUTH, his left leg advanced, the right bent under him, facing to the right, discharges an arrow from a bow with inverted curve, which he holds with his left hand. "Cable" border.

Pale grayish-blue chalcedony. Oval. Length, 18 $\frac{1}{2}$ ; Height, 14 $\frac{1}{2}$ . Thick stone, with rounded edges. Longitudinally perforated.

Spirited early Greek work of transitional type. Furtwängler, plate VIII., No. 38, "probably from Aegina." Was in the Tyszkiewicz Collection.

19 LEDA AND THE SWAN.

Oriental onyx cameo of three layers: the upper opaque china-white, the next brownish, the under one grayish pale brown, and translucent. Oval. Height, 32; Width, 19. Thick stone, bevelled from the face. Slightly discoloured.

An important and very unusual Greek cameo, of rather early date.

20 NUDE YOUTH with staff in right hand, bending to right, and apparently contemplating a gigantic mask of a masculine face, which is supported on the ground in front of him at an angle. His left hand holds up a cloak. "Cable" border.

Red cornelian. Very neat scarab, with "milled" edge in relief. Height, 12; Weight, 9 $\frac{1}{2}$ . Perforated longitudinally. Fourth century (?).

21 FRAGMENT OF A FINE CAMEO in rather high relief, showing the head of an Egyptian Queen in profile to right. Modern gold setting. Height, 23 $\frac{1}{2}$ ; Width, 26.

The stone is a brownish agate with gray and white streaks.

From the Tyszkiewicz Collection. Furtwängler, plate LXI., No. 47. Of the Ptolemaic period. Found in the East. Greco-Egyptian work,

22 A NUDE YOUTH (Achilles) stoops to pick up a crested helmet from the ground, or possibly to cover it with a cloak, which lies on his left arm, while he lifts it from his shoulder with his right. The right leg is in a constrained attitude, as if he had suddenly stopped, the left knee is bent. In the field the letter A is inscribed before him, the letters ΥΙΛΕ behind. Dotted border.

The stone is whitish and nearly opaque, but crossed by a band of pale bluish-gray translucent chalcedony. It has possibly become discoloured. Scarab of neat form, with a pretty "wave" ornament in relief on the outer edge. Height, 13; Width,  $9\frac{1}{2}$ .

A charming fifth-century Greco-Etruscan work. Furtwängler, plate LXI., No. 19.

23 HEAD OF A YOUNG NEGRESS in profile to left. She has extraordinarily full, protruding lips. Her thick frizzled hair is confined by a broad band, diminishing in width behind the ear. Some curls are brought down to a point in front of it, and a few escape at the back of the head, while three curls are raised above the forehead. Her earring is a long pendant, rather in the shape of a bud.

Deep red cornelian or sard. Scarab of good workmanship, and inclining to an Egyptian type. Height,  $22\frac{1}{2}$ ; Width, 16.

The stone has unfortunately been knocked about in antiquity, a large chip has carried away the eye and another the back hair and part of the neck. Enough remains, however, to give an impression that this is a most masterly specimen of Greek fifth-century art, possibly executed in Egypt. The work is shallow, and not highly polished or finished; but the outline of the nose, lips, and chin, and the modelling of the cheek and jaw are extremely fine. Subject and treatment are alike of the utmost rarity.

24 NUDE YOUTH, stooping to right, and picking up a crested helmet from the ground. A round shield on his left arm covers his shoulder and body. What appears to be a helmet on his head is only a chip in the stone. In the field in front of him the letter A. "Cable" border partly cut away.

Orange-yellow cornelian. Scarab, sawn in two at the perforation, and mutilated below. Height, 14; Width,  $11\frac{1}{2}$ .

Very excellent fifth-century work. Furtwängler, plate XVI., No. 15. Found in Sicily.

25 BUST OF A LAUGHING YOUTH, in profile to left, perhaps a faun, but his ears are concealed under shaggy locks of hair. Across his shoulders a skin.

Fine reddish-golden sard. Oval. Height,  $13\frac{1}{2}$ ; Weight,  $9\frac{1}{2}$ . Thin, flat stone.

Spirited Hellenistic work, in a charming genuine state.

26 HORSE, in profile to left, his off foreleg raised, and wearing the symbol of victory, thongs depending from his chin. "Cable" border; and the "base" on which he stands is treated in the same way. He has a long tail and short flowing mane, indicated by fine parallel lines ending in points. The details of the head are extraordinarily fine, and there are even traces of veins on the thighs, and of the folds of the skin. In field, antique legend, ΠΟΤΑ  
ΝΕΑ.

Pale yellow chalcedony. Oval. Length, 21; Height, 16. A thin flat stone, which may have been once thicker, perhaps a scarabaeoid. Small chip above the head; otherwise in fine preservation.

A delicate and most remarkable early Greek intaglio; no doubt the portrait of a famous race-horse. From the Peloponnesus. Furtwängler, plate IX., No. 31. He considers the inscription to be the owner's name. In his opinion the gem is more than a masterpiece, and by a greater engraver than Dexamenos, who was his contemporary, in the second half of the fifth century.

27 A SEA MONSTER, with head and forelegs of a mammal, and convoluted tail of a dragon, seizes an octopus in its jaws. Border of light diagonal hatchings.

Sapphirine chalcedony, discoloured. Oblong, with rounded corners. Length,  $16\frac{1}{2}$ ; Height,  $12\frac{1}{2}$ . Thin, nearly flat stone.

Spirited shallow work, of unusual character. Furtwängler, plate LXI., No. 53. "Late Greek."

28 NUDE WINGED YOUTH, flying to right, in his left hand a sprig of ivy (?). "Cable" border. Set in antique gold swivel ring with enamelled "tongue" ornament and wire cabling round the edge. Apparently not meant to be used as a signet, as the setting surrounds the intaglio. This setting explains the character of the ornament on the outer edges of some fine early scarabs.

Cornelian. Scarab. Length, about 12; Height, about 9.

Good early Greek work. Furtwängler, plate LXI., No. 30. "From Cyprus. Eros: Early fifth century."

29 LION CROUCHING, in profile to right. Above him, in the field, an eagle flying, a serpent in its claws.

Pale sapphirine chalcedony. Scarabaeoid. Length,  $16\frac{1}{2}$ ; Height,  $12\frac{1}{2}$ . Thick, flat-sided stone. Fracture on one side. Perforated longitudinally.

Spirited fifth- or early fourth-century work of Greco-Persian type.

30 A NUDE YOUTH, in profile, astride of a pig, pressing forward to left, whose bristly mane he holds in both hands, the arms strained. Behind his head an uncertain object, probably a flat hat, secured by a thong, which has slipped backwards. "Cable" border.

Bright yellow chalcedony. Oval, but lower part broken off. Height, about 21; Width, 19. Moderately thick convex stone, with flat back.

Very fine fourth- or fifth-century Greek work.

31 NUDE YOUTH, standing in profile to right. He is unsheathing a sword. At his feet a circular shield, in perspective. It has a Medusa head in centre, surrounded by a rosette ornament.

Brilliant red sard. Oval. Height, 24; Width,  $15\frac{1}{2}$ . Face of stone very slightly convex, back more so. Has been cracked.

From the Tyszkiewicz Collection. Furtwängler describes it (plate LXI., No. 71) as representing Theseus looking at his father's sword, and regards it as of the time of Dioskourides, and very like a gem of the same subject (plate XXXVIII., No. 18), where he sees the repetition of a fifth-century design. In the latter gem the shield is quite plain. In the gem under review the technique, although excellent, with the peculiar decoration of the shield, afford indications, which cannot be altogether disregarded, that the work may even be of the eighteenth century.

32 NUDE FIGURE OF APOLLO, standing, full front, with face in profile to left; a cloak lightly thrown over his shoulders. In his right hand a staff or sceptre, surmounted by a knob. In his left a twig with foliage, and on this arm stands a hawk. His hair is bound by a fillet; long locks fall to the neck. Behind him a small deer stands, the head upturned towards the hawk. Border of a single fine line.

Fine red gold sard. Oval. Height, 18; Width, 14. Stone rather thick, convex, with flat back, and edge bevelled from the face.

From the Tyszkiewicz Collection. Furtwängler, plate X., No. 3, q.v. He dates this gem about 470-460.

It is of severe design, but free execution; an interesting early Greek intaglio, in a delightful state of genuine antique, and not excessive wear, unspoilt by modern repolishing.

33 CASSANDRA, kneeling to right, half nude, upholding her cloak in her left hand, clasps the Palladium with her right, in an attitude of imploration.

Discoloured sard. Oval. Height,  $23\frac{1}{2}$ ; Width,  $16\frac{1}{2}$ . Thin stone, face slightly convex, back flat.

Finely preserved. See Furtwängler, plate XIV., No. 26. He dates this gem in the fourth century.

34 FEMALE HEAD, apparently a portrait, in profile to left, wearing diadem.

Fine orange tawny garnet. Oval. Height,  $18\frac{1}{2}$ ; Width,  $13\frac{1}{2}$ . A small chip on one side. Flat-faced, convex-backed stone. Hellenistic work of high finish for the material.

From the Ludovisi and Tyszkiewicz Collections. See Fröhner's Sale Catalogue, No. 285. He describes the gem as a portrait of Arsinoe Philadelphos, wife of Ptolemy II. See Furtwängler, plate XXXII., No. 36.

35 A STAG, running, the head thrown back, attacked by two lions, one of which seizes its neck from behind, the other from the front, between the forelegs of the stag. Both lions are upreared on their hind legs.

Brownish yellow chalcedony. Nearly circular. Height, 23; Width, 26. Rather thick lentoid stone, vertically perforated.

Spirited and picturesque design, deeply but not elaborately engraved, without polish. An important gem of "Mycenaean" type.

36 POSEIDON, nude but for a loose scarf, bearing a trident in his left hand, is driving four sea-horses to the left through turbulent waves.

In front are seen the head and shoulders of a triton (?) swimming and the head of a dolphin. Above, the inscription, ΠΟΠΙΛ ΑΛΒΑΝ.

Golden sard, discoloured. Oval. Length, 20; Height,  $15\frac{1}{2}$ . Face of stone convex, back concave.

Very picturesque Greco-Roman work. From the Tyszkiewicz Collection. See Fröhner's Sale Catalogue, 290. It is there said to have been found at Hadrumeta, Tunisia. The inscription is certainly antique, and probably coeval with the intaglio. It may be the name of its first possessor. See Furtwängler, plate L., No. 19.

He considers the inscription to be abbreviated for the Roman family names, Popilius Albanius. The head has portrait character, and may represent Augustus. The gem is a masterpiece of his time.

37 HERAKLES STRANGLING THE NEMAEAN LION.  
Red cornelian. Sawn scarab. Height, 18; Width, 13. Fractured at back of the lion.

38 DIOMEDES, bearing the Palladium, nude, with cloak over left arm, and short sword in right hand, stealing along to the left.  
Grayish chalcedony. Thick scarabaeoid, flat-sided, with slight bevel towards the flat face. Fracture at back. Height, 29; Width, 23. The work not of high polish or minute execution, but adequate for the stone and subject. Late fourth century (?).

39 HERAKLES STRANGLING THE NEMAEAN LION. "Milled" border, which does not closely follow the outline of the gem. Red sard. Scarab. Height, 18½; Width, 11½.  
A hasty, vigorous, but slovenly repetition of some older and severer intaglio. From the Tyszkiewicz Collection. Furtwängler, plate LXI., No. 20. "Good later Etruscan work." "The Italian artist, who belongs to about the beginning of the fourth century, must have been acquainted with Persian designs."

40 LION PASSANT to left. Below, the inscription ΥΠΕΡΕΞΙΟV.  
Yellow jasper. Oval. Length, 21½; Height, 16. Thick, flat stone.  
Deep and spirited Greco-Roman work of masterly execution. The inscription seems genuinely antique. It is rather irregularly put on, and probably denotes some early possessor. Furtwängler, plate L., No. 6, thinks that the name may be that of the artist. Found in Macedonia. The gem is something like the well-known cameo signed ΠΡΟΤΑΡΧΟΣ, at Florence. The work on these yellow and red jaspers is deeply and sharply cut, to produce to the eye the same sort of impression as the intaglios on the bezels of early Greek gold rings.

41 YOUTHFUL FEMALE HEAD, in profile to left. The hair is bound by a fillet, below which fall short regular curls, increasing in length towards the neck behind. Plaits wound concentrically on the back of the head. Inscription, ΥΥΚ·ΜΗΔΗΣ.

Bluish-gray chalcedony. Oval. Height, 32; Width, 26. Stone very convex; flat back; some unimportant chips.

Neat bold work, highly polished. According to Fröhner, Tyszkiewicz Sale Catalogue, No. 292, the portrait of Cleopatra I., wife of Ptolemy V., and found in Phoenicia. There is no apparent reason why the signature, though antique, should be, as he suggests, that of the engraver.

42 PORTRAIT HEAD, in profile to left, of a middle-aged, beardless Roman, with short cropped hair, and a protruding lower jaw.

Black sard. Oval. Height, 16; Width, 13 $\frac{1}{2}$ .

Extremely spirited, unlaboured work of the first century. From the Ludovisi and Tyszkiewicz Collections. Fröhner Sale Catalogue, See Furtwängler, plate XXXIII, No. 16.

43 A CALF, standing, in profile to left. Traces of a single-line border.

Dark green and black and white striated agate. Scarabaeoid with flat sides, perforated longitudinally. Oval. Length, 17; Height, 13 $\frac{1}{2}$ . Good fourth-century work. Tyszkiewicz Collection. Fröhner Sale Catalogue, 269.

44 A HUMPBACKED BULL, walking to right. Before him a mark resembling an inverted U.

Gray and white striated agate. Scarabaeoid; flat-sided and longitudinally perforated. Oval. Length, 22; Height, 16.

Fourth century.

45 LIONESS, crouching to left. She has a thick, bristly mane.

Brown, white, and yellow striated agate. A cylindrical bead, flattened on one side, and rather barrel-shaped. Length, 29; Width, 12 $\frac{1}{2}$ . Perforated longitudinally.

Fifth century. See Furtwängler, plate IX., No. 59. He says this gem is from Tarentum.

46 LIONESS (?) crouching in profile to left.

Yellowish translucent chalcedony, with opaque patches, appearing yellow under direct light. Scarabaeoid, with flat sides, slightly bevelled towards the face. Oval. Length, 23; Height, 18 $\frac{1}{2}$ . Perforated longitudinally.

Corresponds in style with certain neat, elongated scarabs, on which animals are engraved in a stiff, simple, conventional manner, in

similar attitudes. They are probably Italo-Greek, and are often confused with the common Etruscan scarabs.

From the Tyszkiewicz Collection. Fröhner Sale Catalogue, 263. Found in Sicily. Furtwängler, plate IX., No. 60. He thinks it not earlier than the beginning of the fourth century.

47 LION AND BULL with short downward-curved horns, rearing against one another, the lion's head hidden behind that of the bull, which he has seized by the neck. The composition has a rather "heraldic" character.

Striated pinkish red cornelian. Height,  $23\frac{1}{2}$ ; Width, 25. Thick lentoid gem of Mycenaean type; with vertical perforation.

An important work of good execution, exhibiting a clever combination of the natural and the conventional.

48 A LARGE CAMEO IN LAPIS LAZULI of fine colour. A portrait of Antonia (daughter of M. Antony and wife of Drusus). Contemporary work of a date between 15 B.C. and 20 A.D. She died in 38 A.D. at an advanced age. The likeness of the beautiful lady is admirably preserved as compared with her coin, and represents her as a comparatively young woman, and therefore before the A.D. era, as she was born in 38 B.C. The work is thus a good one of the Augustan era.

*Lent and described by N. Story-Maskelyne, Esq.*

49 A SCARAB cut in a rich cherry-coloured sard. The scarab is of the most elaborate and excellent finish. Every part of the little beetle is worked over with minute ornament; the *elytra* carry a small winged pattern, closely resembling that on the unique scaraboid at Berlin (representing five of the seven against Thebes). This scarab in fact is almost a fellow to that at Berlin, except that it is less shallow.

Round the base on which the beetle stands a delicate border runs, combining arched loops and a "milled" ornament. The face of the scarab again presents a fine example of the "guilloche" border formed of links, as of a chain with a bead or dot in each link. In the Berlin gem this border is represented by a very delicately worked "granulated" border, *i.e.*, a finely strung series of minute dots.

The subject of this important scarab is the assault of a lion on a bull,

so frequent on early gems. The lion has sprung on his victim, whose head is thrown up (to the right on the gem) in the air. The attack being from the other side to the spectator, the head of the lion, with mane erect, is seen with fangs fastened on the back of the bull; the hinder part of the lion appearing beneath. The work is undoubtedly of early—next to archaic—Greek in date, and it and the subject recall those of some gems from Cyprus in the British Museum. Acquired by Mr. Stillman in Rome, 1901. Unhappily this remarkable crimson sard scarab has been cracked, and a minute splinter in the face has been broken out, as well as a small piece of the rim. Figured by Furtwängler, plate VI., No. 52.

*Lent and described by N. Story-Maskelyne, Esq.*

50 HEAD OF MEDUSA, in full face.

A very large Oriental onyx cameo, of two layers, the upper pale yellowish and nearly opaque, the under translucent "horn-tinted" yellow. It is in high relief and of irregular shape; originally roughly oval, but now chipped at one end. Height,  $67\frac{1}{2}$ ; Width,  $8\frac{1}{2}$ ; and at the forelock 40 mm. thick.

There is a flaw in the underlayer at the back. The stone is unset.

This important gem was found in the Tiber in 1886, and bears evident traces of long submersion and abrasion, all the exposed parts being blurred and softened by an infinity of tiny chips and scratches which may have been occasioned by the friction of rolling pebbles. The original polish, however, remains on parts of the field, and on the back of the gem. The work is executed with spirit, and in a large "sculpturesque" manner, suggesting affinity to the other fine Hellenistic cameos of Medusa in this Exhibition. But the shape and rather coarse material of the stone (which is not perforated), coupled with the manner in which the brows and locks of hair on the front of the head are brought into prominence, overhanging the lower part of the face, suggests that this gem was neither a phalera in the ordinary sense, nor intended for personal adornment. I think it must have been set in the aegis of some statue of Athena, intended to be looked up to as it stood on a high pedestal.

The cameo may be of fairly early date. There are only very slight indications of wings in the hair, and no snakes are to be seen, except one pair, whose tails are tied together under the chin, and their heads brought up through the tangled hair to lie on the crown of Medusa's head, where they are scarcely noticed. The face is broad, with a small mouth, knitted brows and troubled

eyes, and although the nose has been degraded by abrasion, the features are still beautiful. On the forehead the hair is rather unusually treated, being made to spring up stiffly in a *frisé* manner. The pupils of the eyes are not indicated.

*Lent by Sir John Evans, K.C.B.*

51 BUST OF EUROPA, in full face, leaning against the neck of a bull, whose head is rendered in three-quarter face to right.

Oriental onyx cameo of two layers, the upper, opaque pale brown, the under, translucent, yellowish, clouded light brown. In high relief. Roughly oval in shape. Length,  $34\frac{1}{2}$ ; Height,  $22\frac{1}{2}$ .

Greco-Roman work, possibly a fragment of some large agate-onyx vase. From Catania, 1890.

*Lent by Sir John Evans, K.C.B.*

52 CAMEO. Head of a young child, perhaps Eros; in front face and full relief; the hair parted on each side of a central plait and brushed away to the temples, where it is brought forward in a curl.

Light brownish-gray agate, similar to that in which the great Medusa phalera is executed. The back of the stone is slightly convex. Oval. Height, 36; Width, 30.

The attractive enamelled gold mount, set with precious stones, is of course a comparatively modern addition. No. 145 of the Marlborough gems. Greco-Roman work.

*Lent by Lady Tweedmouth.*

53 HEAD OF MEDUSA, in profile to left. She has wildly tangled locks, intertwined among which are many snakes, and a pair are twisted round her neck. Below the signature ΑΠΟΛΛΟΦΑΝΗΣ. Rock crystal, with the faintest roseate tinge. Oval. Height, 24; Width,  $19\frac{1}{2}$ . The stone is flat faced, with convex back, and at the top is a large fracture, removing part of the crown of Medusa's head.

It seems rough, clever, wheelcut work of late Greco-Roman date, from a Hellenistic original.

*Lent by Madame la Comtesse de Béarn.*

*The following gems, Nos. 54 to 61, are lent by Alexander C. Ionides, Esq., who has had them mounted separately in a small glass case.*

54 BUST OF YOUTHFUL BACCHUS, full face, the head slightly inclined, and crowned with a wreath of ivy leaves and bunches of grapes.

A true emerald of good colour. Rectangular and diamond-shaped—probably the natural form of the stone, which is of extreme rarity among antique engraved gems. Height, 11; Width, 11.

The intaglio work is very deep and spirited, and for the hard material good also in execution. It recalls the former Marlborough gem, No. 212, S. M. Cat., Case M, No. 182.

55 HEAD OF ZEUS in profile to left. He has long flowing locks confined by a broad fillet, and bushy beard. The forelock stands up high. In the field of the gem the letters ΠΥ, one each side of the head.

Pale sapphire. Circular. Diameter, 23. Face of stone flat, back rather convex.

This beautiful Greek intaglio is mentioned by King in his "Handbook of Engraved Gems," p. 279, as brought from India, and in the Rosarena Collection. The engraving is shallow, and excellent for the extremely hard material, so rarely used by the ancients for signets. In outline it is remarkably well drawn.

56 STAG, with branching antlers, in profile to left, scratching himself with his near hind leg. Border of single line, with hatchings within it, but wanting the second and inner line, it cannot be described as of the familiar "cable" variety.

Orange golden sard. Approximately oval. Length, 11; Height, 9. Face of stone convex, back flat.

This pretty little gem closely resembles another in Case M, No. 150, which latter is without the hatched border. Both gems, however, are evidently of contemporary origin, and the border in this case gives an additional indication of early date. Compare a scarabaeoid in the British Museum, Furtwängler, plate XI., No. 28, dated by him at end of fifth or beginning of fourth century. See also plate XIV., No. 13.

57 TWO LITTLE NUDE BOYS, wrestling for the possession of a palm-branch. Behind and to left a terminal figure of Herakles, and the branch of a tree.

Oriental onyx cameo of two strata, nearly opaque china-white and dark slaty-gray. Approximately oval. Length, 16; Height, 11½.

A finely preserved little Greco-Roman cameo, in high relief, and of great beauty and spirit.

58 SILENUS, crowned with ivy and lightly draped, stands on the left side of a large crater, upon the rim of which he rests his left hand; the right is uplifted with a beckoning gesture, and a small nude boy advances as if in response, lifting a bunch of grapes with his right hand; the left holds a stick.

Oriental onyx cameo of two strata, the upper one partially translucent china-white, the lower probably more translucent; but it appears to be backed with some artificial, dark colouring-matter, to make the design "bear out." Oval. Length,  $25\frac{1}{2}$ ; Height,  $19\frac{1}{2}$ .

Good Greco-Roman work; a minute drill freely and cleverly used in the face and beard of Silenus.

59 HEAD, nearly in full face, of young Bacchus, crowned with ivy. Corymbi on the brow, and fillets depending from the hair on each side.

Oriental onyx cameo of three strata; the upper, in which the corymbi are worked, being of an orange red hue, the middle translucent china-white, the under one reddish. Oval. Height, 13; Width, 11. Greco-Roman.

60 A SACRIFICE. In the centre of the composition a draped woman, in profile to left, bends over a small altar. A nude man brings up to it a struggling ram. Behind the woman a nearly nude, Silenus-like figure, with satyr-tail, is blowing a pair of large curved horns. Oriental onyx cameo of two strata, white and nearly black. Oval. Length,  $10\frac{1}{2}$ ; Height,  $8\frac{1}{2}$ .

A minute but picturesque Greco-Roman cameo, probably artistically akin to No. 58.

61 AN ELEPHANT, in profile to right, goring with his tusks the head of a very large, shark-like fish, on which he kneels with near foreleg, and tramples with both hind-legs.

Oriental onyx cameo of two strata, opaque brownish white, and translucent light brown. Oval. Length, 31; Height, 26.

The work is in moderate relief, bold and not laboured. The subject (but not the manner) recalls a fine intaglio on the bezel of a gold ring, representing a lion eating a large fish, figured and described by Furtwängler, plate LXI., No. 27, and considered by him to be Greek work of the fourth century.

This cameo is from the Marlborough Collection, No. 705. It appears to be of Greek origin and rather early date, but the subject suggests that it may have been executed in some part of India or Africa adjacent to the sea-coast.

62 BUST OF THE YOUNG APOLLO, in profile to right. His flowing locks are bound by a fillet, which is knotted behind; the ends hanging down. Long tresses of hair fall on the neck, and a few curls escape in front of the ear. There are slight indications of drapery on the shoulders.

Pale amethyst, with a streak of darker hue passing through it. The gem has originally been nearly circular, but three large chips have removed the right shoulder, a portion of the crown of the head, and of the field. These are mended with gold. Height, 33; Width, 30. Stone of considerable thickness, with flat face and convex back.

The intaglio work of this beautiful gem is fairly deep-sunk, and retains its original high polish. The flat surface has possibly been lightly repolished. The features of the god are in repose, and of a fine early Greek type, though the gem itself may even be of the Augustan age. In technique it appears about midway between the Marlborough Hermes and the black sard "Antinous" from the same cabinet, but nearer to the latter.

*Lent by Madame la Comtesse de Béarn.*

63 ANTIQUE SOLID GOLD RING, decorated with acanthus-leaf chasing, finely executed, and set with a small nicolo; not engraved. Greco-Roman work.

*Lent by Wyndham F. Cook, Esq.*

64 A VERY LARGE PHALERA displaying the Head of Medusa, nearly in full face, but looking to the right. This is the splendid cameo which was till lately one of the great ornaments of the Marlborough cabinet. The features are severe and grandiose without laboured regularity. Large sunken eyes under bushy brows, and a retreating forehead, combine with the drawn mouth to give an impression of horror and sadness, while the other elements of the countenance are of stern beauty. The hair is very largely treated, in bold crisp locks. On the crown of the head are indications of wings, and a pair of intertwined serpents. Under the chin two other snakes are knotted together.

The stone is a translucent light brownish-gray chalcedony, roughly oval in shape. Height, 78 mm.; Width, 60 mm., and in one place it is nearly 30 mm. thick. Every portion of the work is highly polished, and the stone is hollowed at the back to save weight, and perhaps to allow light to pass through it. Drill-holes emphasize

the nostrils and mouth; and in five places among the hair are larger drill-holes passing right through the stone, more than could be necessary for its attachment, and therefore possibly intended to be set with precious stones. The cabochon emeralds are of recent insertion, and the enamelled gold frame set with diamonds has also been added by the present possessor.

The school to which this grand cameo belongs is evidently Hellenistic and that which produced the Berlin and Colonna Medusas, and the fine amethyst Medusa in the British Museum. But the freer rendering and plainer material of the gem now under comment suggest a little later date for it. Mr. Story-Maskelyne, in his catalogue of the Marlborough gems (No. 100), qualifies the statement that "it belongs probably to the age of Trajan or Hadrian," by adding "if indeed it may not be assigned to the Macedonian period of Greek art." The gem was originally in Lord Bessborough's Collection. It was figured in the "Marlborough Gems," vol. ii., no. 11. Furtwängler ("Antike Gemmen," vol. iii., p. 336) regards this cameo as a Hellenistic masterpiece, which was perhaps adapted for use as a phalera in later times.

*Lent by the Right Hon. Lord Tweedmouth.*

65 DRAPED FEMALE FIGURE, probably Artemis, with one breast bare and with hair knotted behind and tied with a bow. She stands before a small altar. Her left leg is bent and thrown back. With the partly extended right arm she holds out a patera above the altar; with the left she bears a large cornucopiae. Slight indications of a bow and quiver. Mounted "dark" in a flimsy antique setting of very thin gold, a plate of the same at the back. The gem is retained in its setting by triangular gold clips, turned down, quite in modern fashion. There is a flattened gold band fixed longitudinally at back (not as a finger ring, but rather a species of fibula). This is probably a specimen of "funereal" jewellery, being too flimsy for actual wear.

Bright red sard. Oval. Height, 33; Width, 23. Face of stone rather convex, back probably flat.

The engraving is fluent and clever, but slight Hellenistic work, and the gem, having probably never been worn, is as perfect as when it left the maker's hands. Found by Admiral Spratt in the island of Melos, near the place whence came the celebrated Aphrodite statue. Described by Furtwängler, plate XXXI., No. 41.

*Lent by Wyndham F. Cook, Esq.*

66 HEAD in profile to right of the Athena Parthenos of Pheidias.  
Garnet, deep red. Oval. Height,  $20\frac{1}{2}$ ; Width, 17. The stone has a flat face, and although set "dark" in a plain massive gold ring, which appears antique, the back seems convex.  
From the A. Morrison Collection. See Furtwängler, plate XXXVIII., No. 39, where he describes a similar gem as formerly in the Tyszkiewicz Collection.  
A gem of fine workmanship for the material, which, with the style of engraving, suggests a Greco-Egyptian origin.

*Lent by Wyndham F. Cook, Esq.*

*The following Gems, Nos. 67 to 81, are lent by E. P. Warren, Esq.*

67 A TINY FIGURINE of lapis lazuli, representing a bald old man (Aesculapius?) with long beard, his cloak wrapped closely round him, kneeling before a vase, which is lined with gold. A little serpent in solid gold is wound twice round his neck, and, passing through his hands, inserts its head in the vase, round which its tail is coiled. From Egypt.  
Mounted on a plain gold oblong base. Height of the whole, 22 millimetres.

68 WINGED GENIUS covering a nude male corpse with a shroud.  
"Cable" border.  
Red cornelian. A very neatly made scarab with raised plait border round outer edge. Length, 14; Height, 10.  
Very good severe, early Greek work.

69 A NUDE MALE FIGURE, kneeling on one knee to left, wearing a huge bearded satyr-mask and a tail, plays the lyre. On the other side a draped woman dances, her arms uplifted, and body turned away from the musician, but face towards him. Between the two, in the field, a wreath (?). "Cable" border.  
Red cornelian, with deep brown and white blotches. A very neat scarab of the high-backed type. Perforated longitudinally. Length, 13; Height, 10.  
Extremely curious early (sixth-century?) Greek work.

70 BEARDED SATYR dancing and playing the lyre, in profile to left.  
Almost illegible inscription, two letters like Σ and Ο, perhaps ΟΙΕΣΙΜΟΣ. "Cable" border.  
Pale grayish yellow translucent steatite (?). Scarab. Height, 16; Width, 12.  
Rough, spirited, very early Greek work. Acquired in Naples.

71 A SANDAL, with upper leather and thongs.  
 Black and white striated agate. A barrel-shaped bead, perforated longitudinally, and one side flattened for the intaglio. Length,  $17\frac{1}{2}$ ; Width, 9.  
 Fifth-century Greek work.

72 A FILBERT. "Cable" border around it.  
 Grayish and whitish chalcedony. Thick scarabaeoid with flat sides. Height,  $15\frac{1}{2}$ ; Width,  $12\frac{1}{2}$ . Longitudinal perforation.  
 Greek fourth-century work. The filbert is rendered with the utmost taste and truth.

73 ODYSSEUS AND DIOMEDES about to slay the priestess attendant on the Palladium, who kneels imploringly at the feet of Odysseus, uplifting her left hand, while the other clasps the hero's knee. Diomedes, who is nude, with his cloak slung over his back, has drawn his sword. Odysseus, who wears a conical cap and short cloak, carries his sword sheathed, and appears to be arguing with the priestess. Mr. Warren, however, considers the subject to be the slaying of Dolon.  
 A splendid reddish-golden sard. Oval. Height, 15; Width, 12.  
 The stone slightly convex on the face, more so at back. An excellent composition, and quaint early Greek work, on a most beautiful stone.

74 A DONKEY, standing in profile to left.  
 Intaglio on the "leaf-shaped" bezel of an early Greek ring of electron.

75 HE-GOAT, walking to left. "Cable" border.  
 Very pale brownish chalcedony. Oval. Length,  $18\frac{1}{2}$ ; Height,  $13\frac{1}{2}$ .  
 Thick stone, flat-faced, with slight bevel towards the face, then wider bevel towards the back, which is convex.  
 Greek fourth-century work.

76 A CRANE, in profile to right, standing on left leg, the right upraised.  
 Border of a single fine line.  
 Whitish chalcedony. Scarabaeoid. Oval. Height,  $21\frac{1}{2}$ ; Width,  $16\frac{1}{2}$ .  
 The stone is flat-sided with very slight bevel towards its face. It is decidedly thick, and the back convex; while the face is quite flat. Perforated longitudinally.  
 The simple subject is rendered with extreme grace and verisimilitude, and in the "Dexamenos" manner. A charming fifth-century work. Compare Furtwängler, plate XIV., 2, 4 and 11.

77 THE PALLADIUM. Figure of Athene Promachos, in full face, on a flat circular pedestal, evidently from a statue. She wears a helmet with crest, and wings on each side; short clinging drapery to her knees, while the folds of a short cloak blow out on either side of her. With her uplifted right arm she threatens with a spear, from the butt end of which depends a knotted cord bearing a tassel. Her convex circular shield is on the other arm, from which falls another knotted cord and tassel. In the field the skull of a long-horned bull.

A beautiful blood-red cornelian. Scarabaeoid. Oval. Height,  $19\frac{1}{2}$ ; Width, 15. Thick stone; the flat edge bevelled towards the face. Convex back. Perforated longitudinally.

Good early work, if somewhat stiff and formal, and the features of the goddess are remarkably well rendered on a minute scale.

78 NUDE BOY (Telephus?) kneeling in profile to right, under the belly of a hind, which stands with legs extended towards the left, but turns her head back to look at him.

Pale sapphirine chalcedony. Scarabaeoid. Oval. Length, 22; Height,  $17\frac{1}{2}$ . Thick stone, with flat face and convex back, the flat sides bevelled towards the face and longitudinally perforated. Small chip at one end.

It is good fourth-century work.

79 NUDE MALE FIGURE with crescent-formed shield: intaglio on leaf-shaped bezel of antique gold ring.

80 NUDE MALE FIGURE being conducted towards the left by two female winged genii, draped from the waist downwards. They walk upon a conventional pattern representing grass. Dotted border. Dull red cornelian. Scarab of neat shape with raised "tongue" ornament round outer edge. Length, 14; Height,  $10\frac{1}{2}$ . Perforated longitudinally.

A very pretty and neatly engraved fourth-century work.

81 NUDE YOUTH stooping to pick up a crested helmet. His left arm bears a large convex round shield. Behind him a sword. "Cable" border.

Fine bright red cornelian. Scarab of the greatest delicacy of form with a neat raised "tongue" border round outer edge. Height, 12; Width, 10. Perforated longitudinally.

*The following gems, Nos. 82 to 92, are lent by Charles Newton-Robinson, Esq.*

82 PERSIAN ON HORSEBACK, attacking a Greek on foot, who bears a round shield. Both armed with lances.

Sapphirine chalcedony. Oblong, of "casket" shape, the upper half bevelled on all four sides and truncated. Length, 19; Width, 11½. The curious shape is characteristic of Greco-Persian gems. Slight, sketchy work, probably of the fourth century. Recently from the East. Perforated longitudinally; the drill is introduced from both ends, the perforations meeting at an angle. Furtwängler, plate XI., No. 15, figures and describes a similar subject.

83 A CRANE, standing on one leg, with the other draws a bow held in its beak.

Light brownish cloudy translucent chalcedony. Oval scarabaeoid, sides flat and lightly bevelled, back convex. Length, 27; Height, 21. The face of the stone may have been lightly repolished.

Sketchy work, recalling a similar but smaller and rather more finished gem from Kamiros, at the British Museum (Cat. No. 121), in which the crane has a stag's horn. Perforated longitudinally. Fourth century. From the Forman Collection.

Is the subject an allusion to the War of the Cranes and Pygmies?

84 A FOUR-SIDED GEM of oblong shape with nearly square section, having the figure of an Egyptian divinity lightly sketched out on each of its faces. The gods represented are Isis, Anubis, Ammon, and another.

Pale sapphirine chalcedony. Length, 15½; Width, 9; Height, 8. Perforated longitudinally.

Furtwängler, *q. v.*, vol. iii., pp. 400, 401, describes this gem at great length as an unique example of the technique of a Greek engraver practising in Alexandria between the third and first centuries. It shows how he began by sketching a free outline of the design with the diamond point upon an already polished stone, and then proceeded with a rather coarse wheel, to hollow out the deeper parts of it.

85 PERSIAN ON HORSEBACK, galloping to left, after a horned antelope, which he is trying to spear.

Intaglio on bezel of a ring entirely composed of some heavy metallic

alloy: perhaps silver and copper. Oval. Length of bezel, 21; Height, 16.

Rough, spirited Greco-Persian work. Professor Furtwängler, plate XI., Nos. 4 and 8, figures and describes two scarabaeoids of a similar subject. This is the only metal ring of similar date which he can call to mind.

86 A FRAGMENT, the upper portion, of a very large intaglio representing the head of Hermes, in profile to left. In the field before him a caduceus (Kerykeion).

Brown striated agate. Shape originally oval. Height, about 29; Width, 45. Stone thin for its dimensions, and flat on both sides.

Fine, shallow, rather "wiry" engraving. Hellenistic work of high excellence. Furtwängler, who figures it, plate XXXVIII., No. 30, finds in it a reminiscence of the Doryphorus of Polykleites. From the Marlborough Cabinet, No. 387. Figured in the "Marlborough Gems," vol. ii., No. 16.

87 FRAGMENT, head in profile to left, of a Greek youth (Antinous?), with thick, short, curly locks falling over his forehead and low on the neck. He bears a staff diagonally across the left shoulder.

Black sard, set "dark," probably in the sixteenth century, in a massive gold mount, on which missing portions of the gem are restored also in gold. The fragment has been cracked across, and there are several small chips, but the head and neck are otherwise complete. The shape is irregular. Height, 25; Width, 29. Behind the shoulder, inscribed nearly vertically, are the letters ANT, and part of a fourth letter which, if an I, has also an upward diagonal stroke. This inscription seems ancient, but not quite contemporary.

This famous gem from the Marlborough Cabinet, No. 500, has naturally been assumed to represent Antinous, the favourite of Hadrian, not only from its superficial resemblance to the known bust and coins, but from the inscription. Closely examined, however, the features have a purer, simpler cast than those of the received portraits of Antinous, while the general air and technique of the intaglio suggest affinity with an earlier stage of art than that of the time of Hadrian. Both design and workmanship of an exceedingly high order.

Figured and described in glowing terms by Gori as the portrait of Antinous in "Dactyliotheca Zanettiana," 1750, but *without the inscription*. Also figured by Worlidge, and among the "Marlborough

Gems," vol. i., 21; also by Furtwängler, plate LXV., No. 50; and described by Story-Maskelyne, Marlborough Catalogue, and by Bracci, King, Reinach and Dietrichson. Bracci (1784) gave the inscription as ANT. He imagined that this stood for the name of an engraver, ANTEPOΣ.

88 NUDE CHARIOTEER in a biga, with palm-branch. "Cable" border. Red cornelian. Scarab. Length, 15; Height, 11. "Cable" ornament on outer edge.

From the A. Morrison Collection. Fourth-century Greek work.

89 NUDE MALE FIGURE, with long hair and beard, and a long tail, struggling with a lion, whose tail and one of whose hind legs he is holding. Below, conventional representation of grassy ground. Border of a single fine incised line.

Dark green jasper. Well-formed scarab, set in silver ring. Length, 17; Height, 12.

The arrangement of the subject is well balanced and of a rather "heraldic" character. This scarab resembles those found at Tharros in Sardinia, and is neatly engraved with considerable spirit in a very early manner, Greek influence being obvious, though it may be of Phoenician origin. From the Uzielli Collection (?). Fifth century.

90 FEMALE SPHINX, seated on haunches, in profile to left. "Cable" border.

Rock crystal. Flat-sided, oval, convex-backed scarabaeoid, the edge neatly decorated with pattern in sunk relief. Perforated longitudinally. Height,  $14\frac{1}{2}$ ; Width,  $10\frac{1}{2}$ .

Fifth century. From Athens. Spirited shallow work.

91 A SOW, standing in profile to left. Raised border.

Oriental onyx cameo of two layers; translucent light brown and creamy white. Oval. Length, 26; Height, 22.

The thick stone has flat sides, bevelled slightly towards the face, which has slight convexity; the back still more convex. This shape recalls some early Greek scarabaeoids.

It is difficult to resist the conclusion that we have here one of the earliest true Greek cameos. The subject, entirely relieved in the upper brown layer, with the reserved rim, closely resembles the

figure of a sow found in intaglio on certain scarabaeoids of the fifth or early fourth century. See Furtwängler, plate XI., Nos. 33-38. This gem is from the A. Morrison Collection.

92 HEAD OF A NEGRO, in profile to right. "Cable" border, black jasper. Oval scarabaeoid, plain rounded back, probably the original shape of the pebble. Height, 15; Width, 11 $\frac{1}{2}$ . Perforated.

The engraving is slight but clever, and recalls No. 3. This gem is said to have come recently from Cyprus. Fifth-century work.

93 A LION, couchant, on a base, in full but rather flat relief.

Yellowish red cornelian. Length, 26; Width, 15. The stone is perforated.

Archaic treatment of the fifth century (?). The under side is not quite flat, and was perhaps destined for an intaglio engraving.

*Lent by W. Rome, Esq.*

*The following Gems, Nos. 94 to 98 (which arrived too late for the first issue of the Catalogue), are lent and described by Professor Furtwängler.*

94 BULL. A Mycenaean lentoid gem on sard. Compare "Antike Gemmen," vol. i., plate III., 45. About 1500-1200 B.C.

95 FIGURES OF ANIMALS on each face of a four-sided sapphirine chalcedony cube. Ionian Greek work of the fifth century.

96 ZEBU BULL. Chalcedony scarabaeoid. Greek work of the fourth century, made in Asia Minor. The oldest representation of the zebu in Greek art. Compare Imhoof-Blumer and Keller's "Thierbilder."

97 PERSIAN QUEEN. Sapphirine chalcedony scarabaeoid. Ionian Greek work, about 400 B.C. Compare "Antike Gemmen," vol. i., plate XI., 6, 10; vol. iii., p. 123.

98 PERSIAN CHIEF. Banded agate, perforated bead. Ionian Greek work, about 400 B.C.

## APPENDIX

*Catalogue of Objects exhibited in the Members' Writing Room downstairs.*

### I

58 HEAD OF ATHENA wearing the Corinthian helmet. Antique replica of the Skopasian head at Schloss Glienecke, and of the Athena "with upturned head" in the Uffizi (Furtwängler, "Master-pieces," p. 305). Parian marble.

The nose, the whole neck from the chin, the peak of the helmet and at the back its extreme edge, together with the roll of felt and the hair under it, are restored. The bust with the aegis seems antique, but does not belong to the statue. The hair, which was broken off with the head, was originally tied in a bunch and fell over the nape of the neck.

Former Disney Collection, Museum Disneyanum, plate I. Published by Ernest Gardner ("Journ. of Hellenic Studies," vol. xix. (1899), plate I., and pp. 1-10), who brings the head into a different connection from the one which is pointed out here.

*Lent by Philip Nelson, Esq., M.D.*

59 HEAD OF A WOMAN, wearing a *stephane* above the rich waving hair that is parted over the forehead, and falls over the shoulders in four strands. Part of the bust, with the upper part of the *chiton*, is preserved. The nose is broken and mutilated, and the surface has suffered a great deal; still the head, even in its present condition, represents a noble type, presumably of the earlier part of the fourth century. The distinction and delicacy of the facial oval, the modelling of the throat (cf. the Leconfield Aphrodite, No. 22), the fine line of the eyes (which are left hollow), and the treatment of the brow, with the characteristic projection between the eyes, show that the original must have been by a great master.

*Lent by Philip Nelson, Esq., M.D.*

60 In front of the door, between Nos. 56 and 57, are exhibited on an easel three casts from the decorations of the Palace of Knossos, which, according to legendary account, was the abode of King Minos. The excavations of the Minoan Palace have been carried on with uninterrupted success by Mr. Arthur Evans since 1900.

- 1 CAST OF PAINTED RELIEF in *gesso duro*: upper part of a male figure.
- 2 CAST OF MARBLE LIONESS'S HEAD.
- 3 CAST OF PAINTED RELIEF in *gesso duro*: bull's head.  
*Lent by Arthur Evans, Esq.*

61 HELMETED HEAD OF ATHENA. Antique copy of a Pheidian type. Replica of the famous Hope Athena (Michaelis, Deepdene, 39; Joubin, "Monuments et Mémoires," iii., 1896, plate II. and pp. 27 ff.). *Restored*: the front of the face—including nose, mouth, chin, and nearly the whole of both eyes—and a piece of the hair on the left side. The curls that fall over the neck in front are broken, as well as the hair that flowed over the back from under the helmet. The head has never been severed from its neck, which seems to be cut for insertion into a statue. The helmet has lost the sphinx that formed the crest, and the griffins that flanked the sphinx on either side are broken. Yet in spite of its many restorations and mutilations, the head still bears witness to the grandeur of the original conception, which has justly been referred to Pheidias (Furtwängler, "Masterpieces," pp. 75 ff. and fig. 28; and the excellent analysis by Joubin, *loc. cit.*).

Richmond, Doughty House: Michaelis, No. 50.

*Lent by Sir Frederick Cook, Bt., M.P.*

62 HEAD OF APHRODITE. Antique copy of a Pheidian original. *Restored*: the tip of the nose, nearly the whole of the upper lip, and a piece of the left eyebrow near the nose; the bunch of hair at the side and the whole of the knot of hair with the fillet at the back. The neck below the throat is modern. The surface is much rubbed. Replica of the type formerly known as "Sappho," but which is more probably an Aphrodite after an original of the Pheidian school. The wide fillet wound several times round the head, and the rich tufts of hair that nearly cover the ears, are characteristic of a whole

group of works traceable to Pheidias or to his influence. (See Furtwängler, "Masterpieces," pp. 66 f.) Reproduced by S. Reinach in "Recueil de Têtes antiques," plate LXXXVIII.

*Lent by Sir Charles Robinson, C.B.*

63 BEARDED MALE HEAD (Zeus?). The tip of the nose, the locks on the right side are restored. Good Roman replica of an original of the Pheidian epoch.

*Lent by Dr. Paul Arndt.*

64 (on mantelpiece) HEAD of the Hellenistic period. Probably the portrait of a poet. The large break in the forehead detracts at first sight from the interest of this singular work.

*Lent by Dr. Paul Arndt.*

65 (on mantelpiece) BRONZE STATUETTE OF A GODDESS, draped, wearing high polos and veil. Hellenistic.

*Lent by J. H. Fitzhenry, Esq.*

66 (on clock) BRONZE WEIGHT in the shape of a head.

*Lent by J. H. Fitzhenry, Esq.*

67 (on mantelpiece) BRONZE STATUETTE OF ISIS, in the guise of a Greek divinity. On her head the vulture cap, the disk and horns, and the winged uraeus. Charming Alexandrian work.

*Lent by J. H. Fitzhenry, Esq.*

68 (on mantelpiece) HEAD OF DEMOSTHENES. Restored: the nose from below the root and the bust. Antique replica of the head of well-known statues in the Vatican (Braccio Nuovo, 67 = Helbig, "Führer," 32) and at Knole Park. The thirty-two portraits of Demosthenes enumerated by Bernoulli ("Griechische Iconographie," pp. 69 ff.) all seem to go back to the same standing type.

*Lent by Sir J. C. Robinson, C.B.*

69 (on the window side of the mantelpiece) FEMALE HEAD, attributed by its owner to the fourth century B.C. The head has considerable charm, but it seems to have been worked over or else cleaned with acids.

*Lent by M. R. de Saint-Marceaux.*

70 (on the left of the window) FEMALE HEAD, somewhat similar in type to No. 69. Late Roman work.

*Lent by M. Léopold Goldschmidt.*

## II

## DRAWINGS AND SKETCHES by C. R. COCKERELL, R.A.

Charles Robert Cockerell, R.A., the celebrated architect and traveller, was born April 18th, 1788. As early as 1810 he visited Greece, and, with a party of explorers, discovered and dug out those Aegina marbles which, unluckily missed by the British Government, have their resting-place at Munich. He was instrumental also in discovering, during this same tour, the marbles of the temple of Apollo Epikourios at Bassae; and through his care these sculptures, dug up in 1812, were successfully secured for England and are now in the British Museum.

In 1814 Cockerell left Athens for Italy, receiving from the old Turkish commandant on the Akropolis the farewell present of the right-hand slab of the small frieze of the Parthenon, mysteriously rolled down the hill to him at midnight. The slab, which survived its mode of presentation, was given by Cockerell to the British Museum, in the same disinterested spirit which he had displayed in the case of his own original finds.

In Italy the young explorer found himself famous. At Rome he met, among other artists, Ingres, whose sketch of him is now exhibited. At Florence he distinguished himself by the restoration of the Niobe group, his etching for which hangs now in the Uffizi; and once more in Rome he made a well-known drawing of the Forum.

In 1817 he returned home to England, to make practical application as an architect of his archaeological knowledge. It is only with his work as explorer, discoverer, and also, as the drawings exhibited show, as illustrator of the ancient remains that we are here concerned.<sup>1</sup>

1 (by the door) INGRES: Sketch of C. R. Cockerell. Rome, 1817. In artist's writing, in right-hand lower corner, "Ingres à Madame Cockerell."

*Lent by Mrs. Frederick Pepys Cockerell.*

2 (over the door) TEMPLE ON CAPE SUNIUM.

*Lent by S. P. Cockerell, Esq.*

<sup>1</sup> For further details see "Travels in South Europe and the Levant: The Journal of C. R. Cockerell, R.A.," edited by his son, S. P. Cockerell (on the table of the Writing Room); and the two interesting papers contributed to the "Architectural Review," vol. xii., 1902 (August and September), by Cockerell's grandson, Robert Pepys Cockerell.

3 TEMPLE OF JUPITER PANHELLENIUS AT AEGINA.  
*Lent by Mrs. Frederick Pepys Cockerell.*

4 TEMPLE OF JUPITER OLYMPIUS AT ATHENS.  
*Lent by Mrs. Frederick Pepys Cockerell.*

5 RESTORATION OF THE PARTHENON. On the right the Panathenaic ship and procession winding up the hill. In background the Athena Promachos. Sketch.  
*Lent by Mrs. Frederick Pepys Cockerell.*

6 THE PARTHENON RESTORED, and the Panathenaic procession winding up the hill Same composition as No. 5, but a more finished design.  
*Lent by Mrs. Frederick Pepys Cockerell.*

7 THE PARTHENON.  
*Lent by Mrs. Frederick Pepys Cockerell.*

8 THE TEMPLE OF THESEUS.  
*Lent by Mrs. Frederick Pepys Cockerell.*

9 VIEW OF ZANTE A.D. 1812.  
*Lent by Mrs. Frederick Pepys Cockerell.*

10 DRAWING OF A SHED IN OLD BURLINGTON HOUSE showing the Elgin marbles before they were purchased for the British Museum. At the back is the following interesting letter from Sir W. Hamilton :

LONDON, April 12th, 1810.

MY DEAR FRIEND,

Take this in remembrance of one who often thinks of you & wishes to see you here, and in recommendation of the Bearer my particular Friend Mr. R. C. Cockerell, who has made the Drawing to shew you how we prize in London the reliefs of the Parthenon.

W. HAMILTON.

DON TITA LUSIERI  
ATHENS.

The following note on Lusieri is appended by Mr. S. P. Cockerell:

Nov. 15, 1902.

Giovanni Battista Lusieri. Court painter to the King of Naples 1799. By advice of Sir W. Hamilton British Minister he was engaged, together with two architects, two modellers & a draughtsman, by Lord Elgin, then on his way to Athens, to make drawings etc. of Greek remains for the furtherance of Fine Arts in England. The

rest were withdrawn but Lusieri remained in Athens after Lt. Elgin's departure in 1803, till 1816.

On reaching England the Elgin Marbles were first located in temporary buildings in the courtyard of Burlington House. C. R. C's drawing represents them as they appeared there.

S. P. COCKERELL.

11 VIEW OF THE TEMPLE OF AEGINA, from the north-east angle of the platform, taken in March, 1813.

*Lent by the Dowager Countess of Shrewsbury.*

*On either side of the mantelpiece are exhibited four drawings of the marbles of the Parthenon as they lay in the courtyard of Burlington House.*

12a DRUMS OF COLUMNS, CAPITALS, lying pell-mell in the court yard outside the building figured in Cockerell's drawing, No. 10.

b Other fragments outside the same building.

13a EXTERIOR OF THE BUILDING IN COCKERELL'S DRAWING, No. 10.

b COURTYARD OF BURLINGTON HOUSE IN 1816. Subject and date inscribed.

*12 and 13 lent by E. T. Gardner, Esq.*

14 CORFU. 1811.

*Lent by Mrs. Frederick Pepys Cockerell.*

15 THE ACROPOLIS FROM THE NORTH-EAST, with the Temple of Jupiter Olympius in the foreground.

*Lent by Mrs. Phyllis Benson.*

16 THE ACROPOLIS FROM THE WEST. 1812.

*Lent by Mrs. Rennie Cockerell.*

17 TEMPLE OF CORINTH.

*Lent by S. P. Cockerell, Esq.*

18 THE ACROPOLIS FROM THE SOUTH, with city in middle distance. 1812.

*Lent by Mrs. Rennie Cockerell.*

19 RESTORATION OF EASTERN FACADE OF PARTHENON.

*Lent by Mrs. Frederick Pepys Cockerell.*

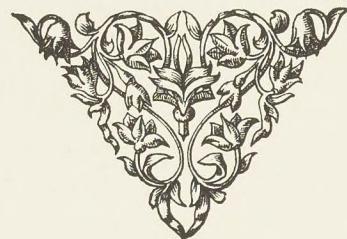
## 20 THE TEMPLE OF THESEUS.

*Lent by Mrs. William Cockerell.*

## 21 TEMPLE OF APOLLO AT BASSAE A.D. 1811.

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*In the Members' Library are exhibited along the top of the bookcase in twelve frames thirty-six studies by C. R. Cockerell after individual figures of the Aegina marbles.*



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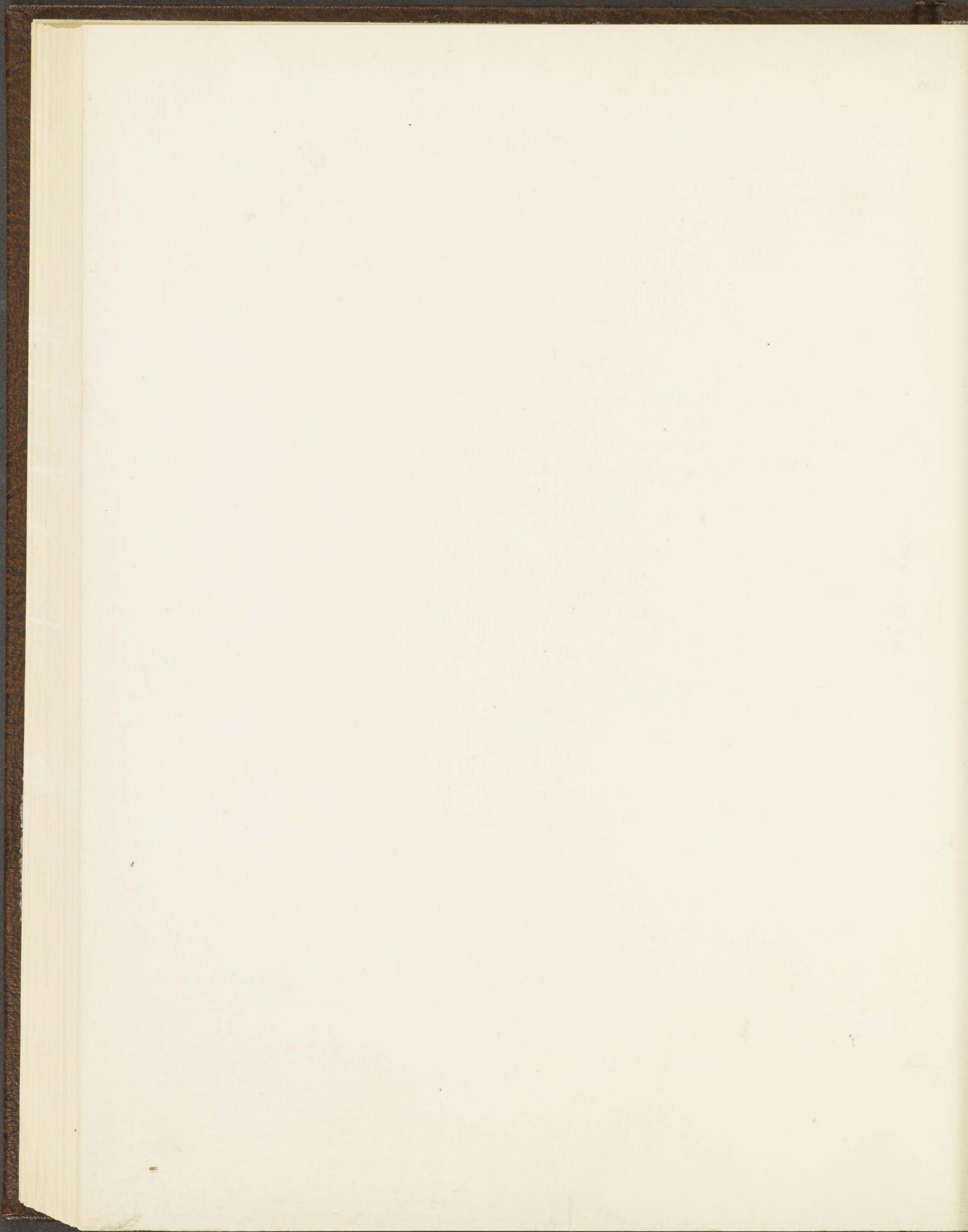
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The Burlington Fine Arts Club,  
17, Savile Row, W.

February 26<sup>th</sup> 1903

Dear Sir.

I am desired by the Committee for the forthcoming Exhibition of Ancient Greek Art, to express the hope that you will be willing to allow your fine 5<sup>th</sup> century Female Head to be sent on this occasion.

The Committee have been counting upon this as one of the most important objects of the forthcoming exhibition.

I believe that one or more of their

number, have been for a long time seeking an opportunity of speaking to you about it, and now that the time approaches, I am desired to make a formal request on their behalf.

I am,

Yours faithfully,

John Beavan

Secretary.

T. Humphry Ward Esq.







